

# Corel Painter<sup>TM</sup>

## Official Magazine

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with the Image Hose brushes

**Art study**  
Quick tips for painting realistic  
reflections on surfaces

**ip** ISSUE TWENTY £6.00  
PUBLISHING 9 771753 315000 2.0  
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**Creative pack**

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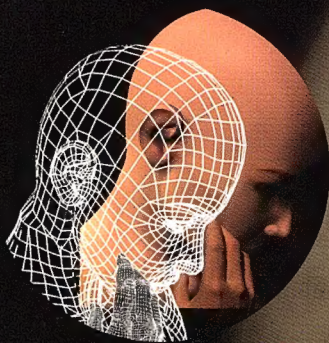
Learn how to create stunning stylised scenes

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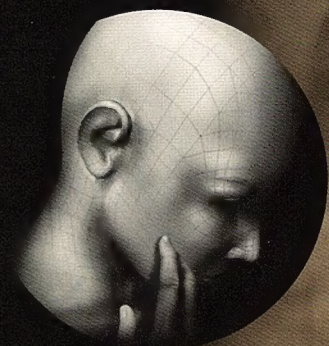


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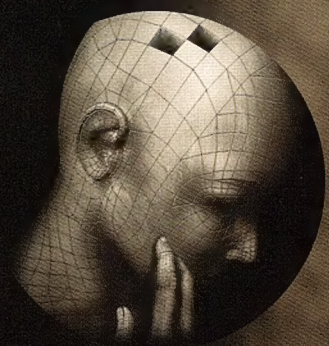
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# Welcome

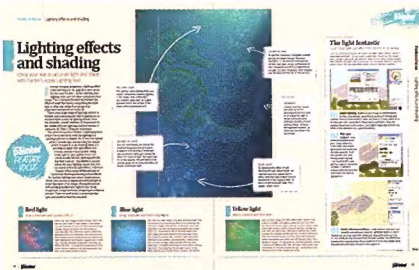
This is THE magazine for anyone wanting to further their Corel Painter skills or learn how to become a better artist



Pg 42 ➔

## Light up your artwork

Explore the world of Corel Painter's Apply Lighting settings



➔ Pg 52

## Reflect on this...

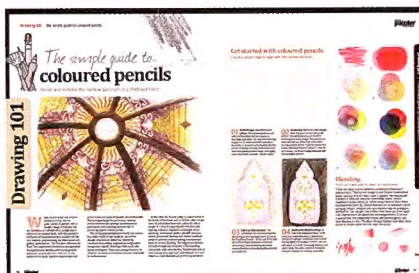
This issue's Art Study teaches you how to paint reflections from glass, water and other shiny surfaces



Pg 66 ➔

## Drawing 101: Coloured pencils

They're not just for kids! Coloured pencils grow up in our drawing guide



## Visit our website!

If you find that the magazine isn't enough to satisfy your Corel Painter appetite, you can always visit our website. Pop on over to [www.paintermagazine.com](http://www.paintermagazine.com) and register as a user. Once this is out of the way, explore the pages and enjoy great content such as:

- Downloadable resources
- Online galleries to share your work
- Special forum for meeting other Corel Painter users



This is officially my first month at the helm of the magazine, so what better way to introduce myself to you than with a paint-packed issue brimming with creative inspiration? On page 20, artist

and photographer Susi Lawson brings you the ultimate guide to painting a beautiful portrait, and you'll find her accompanying video tutorial on our disc, too. Tim Shelbourne goes in-depth on one of Corel Painter's most popular tools, the Sargent brush, on page 30, and on page 38 Brad Sutton shows us how to bring landscapes to life with his tutorial on adding people to a scene.

Our Paint Like this issue on page 46 comes from Joanna Michalak, the undisputed queen of re-creating classic paintings. This time it's much ado about Mucha as she delves into the stylised, organic world of Art Nouveau with our stunning cover image. And in complete contrast, reader ZhuZhu shows us how to re-create his loose, expressive and energetic style to make the complex subject of movement easier and more rewarding to paint on page 58.

Enjoy your painting!

*April*

April Madden, Technical Editor  
[april.madden@imagine-publishing.co.uk](mailto:april.madden@imagine-publishing.co.uk)

ISSUE TWENTY





## Nick Spence

[www.nick-spence.com](http://www.nick-spence.com)

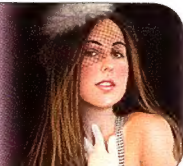
Nick met up with Marc Scheff this issue (page 14) to discover how this vibrant artist merges live performance with Painter. Check out his work on the disc!



## Susi Lawson

[www.susilawsonphotography.biz](http://www.susilawsonphotography.biz)

Susi is a master when it comes to portraits and we got her to share some of her secrets in our special feature this issue (page 20). It's all you need to improve your art!



## Tim Shelbourne

[www.timshelbourne.co.uk](http://www.timshelbourne.co.uk)

The Sargent brush is one of the most popular in all of Painter. We tasked Tim with showing how to use it in your portraits - see page 30



## Brad Sutton

[www.artwanted.com/BSutton](http://www.artwanted.com/BSutton)

Brad conjures up a lively landscape scene for us this issue, showing how the addition of some simple people shapes can work wonders. Stroll over to page 38



## Joanna Michalak

[www.ellaine.deviantart.com](http://www.ellaine.deviantart.com)

Joanna dons her Art Nouveau hat this issue to pass on the techniques for re-creating the style in Painter. Turn to page 46 to see how it's done, then apply it to your own photos



## Cat Bounds

[www.pbase.com/catbounds](http://www.pbase.com/catbounds)

Cat shares some inspirational ideas for using reflections in artwork (page 52) as well as how to get the most from the Random Brush Controls (page 64)



## Zhu Hai Bo

[www.zhuzhu.deviantart.com/gallery](http://www.zhuzhu.deviantart.com/gallery)

A warm welcome to Zhu, who takes up his first tutorial in the magazine. He shows how to apply dynamic brush strokes to suggest movement - see page 58



## Sophie Elliot

Coloured pencils are among the cheapest art materials you can find. We asked Sophie to reveal how to use these humble vessels to turn blank pieces of paper into glorious artwork. See the results on page 66



## Anne Carter-Hargrove

[www.cadmiumdreams.com](http://www.cadmiumdreams.com)

Anne rolls up her sleeves once more for an inspiring foray into the world of digital printing. This issue she uses a special digital ground, taking place on page 88



## Jill Garl & Jim Scullion

Jill and Jim are our Art Class dynamic duo this issue, tackling some of your artistic and Painter problems. Among the solutions they provide are some tips for using blenders and introducing sunlight to images (page 74)



If you would like to contribute, email [jo.cole@imagine-publishing.co.uk](mailto:jo.cole@imagine-publishing.co.uk)

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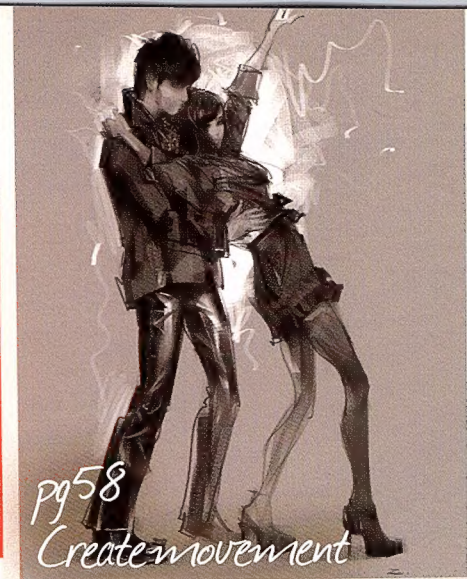
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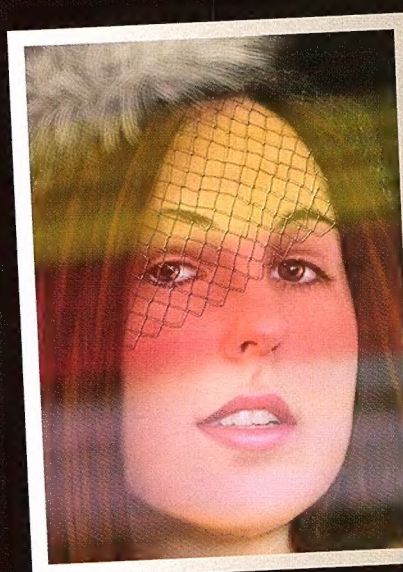




# Feature Improve your portraits

pg 20

Give your portraits drama and realism with our in-depth guide to the skills you need



ON THE FRONT COVER



**Pg 38 LIVEN UP LANDSCAPES**  
ADD HUMANS TO YOUR LANDSCAPE SCENE FOR INSTANT IMPROVEMENT AND INTEREST

**Pg 20 IMPROVE YOUR PORTRAITS**  
GET TO GRIPS WITH SOME FUNDAMENTAL SKILLS IN OUR SPECIAL FEATURE

## Regulars in every issue

- 08 Subscriptions**  
Take out a subscription to the magazine and save money! For non-US subs, see page 56
- 10 Corel Painter community**  
We pick the best websites or services for digital art
- 14 Interview**  
Marc Scheff is our interviewee this issue, and we learn about his passion for Painter
- 74 Art class**  
Got an artistic niggle? Get it solved here
- 92 Readers' gallery**  
Have a nose around another reader's portfolio
- 96 Website challenge**  
Enter our challenge for a chance to win a mag subscription!
- 97 Join our website**  
The magazine website is a haven for digital art. Learn how to join here
- 98 On the disc**  
A full breakdown of the content on this issue's free CD



**WIN!**  
A YEAR'S  
SUPPLY  
OF THE  
MAGAZINE!

pg 96



## Reviews

- 82 Ricoh GX200**  
It certainly has enough add-ons to impress, but are these a distraction for flawed design? Or do they make a great camera even better?
- 84 HANNspree Verona**  
Monitors are an important part of the digital workflow. We investigate what this model offers and even take in a spot of Shakespeare!
- 85 Painter X Essential Training**  
John Derry helps extoll the virtues of Painter and explain some helpful techniques in his video training
- 88 Output: Golden Digital Grounds**  
These mediums promise to turn pretty much any surface into a printable sheet. We test them out to see what fun can be had





## Interview

### Inspirational artists

**14** Marc Scheff

Nick Spence got in touch with Marc Scheff to learn more about his passion for Painter, including his live painting sets



## Drawing 101

### Traditional artist techniques

**66** Understanding coloured pencils

Coloured pencils are cheap, easy to use and can be transported with the greatest of ease. We decided to take a closer look at how they work and how you can create art from them

## COREL<sup>™</sup> painter tutorials

### Create inspirational art



**30** Sargent brush

It's the daddy of expressive strokes – we get up close with the Sargent brush



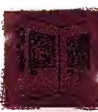
**38** Add people to landscapes

Facing a flacid landscape? Read this tutorial for adding life and interest to it



**46** Paint like: Art Nouveau

Re-create this much-loved style on your computer with our in-depth guide



**52** Art study: Reflections

Start to view reflections as the main focus in your art and you'll be surprised at the results



**58** Paint movement

Add energy to your paintings with this guide

Visit our  
website now!  
**www.  
painter  
magazine.  
co.uk**

## Primers

### Get up and running...

**36** Brushes: Image Hose

Spray on images with these handy brushes

**64** Brush controls: Random

Discover the creative possibilities of these options

## Feature focus

### Get to know your tools

**42** Lighting

Apply lighting effects to your artwork for instant results



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**Non-US  
readers  
turn to  
page 56**

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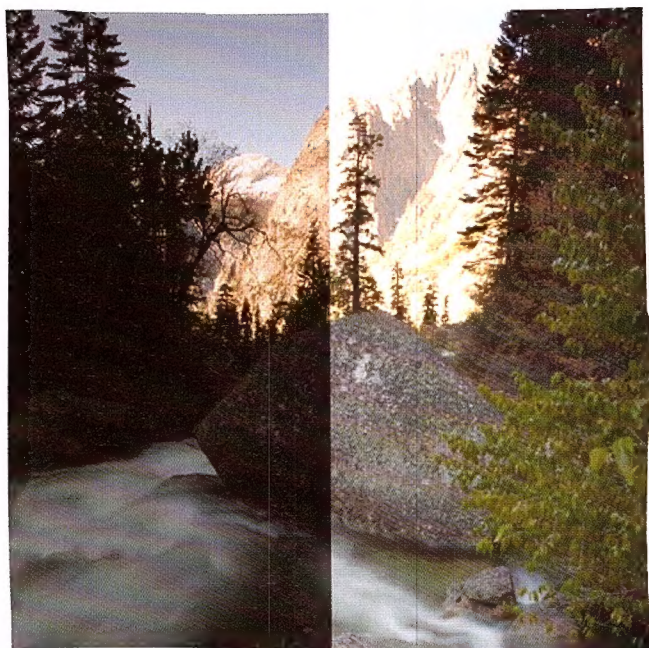
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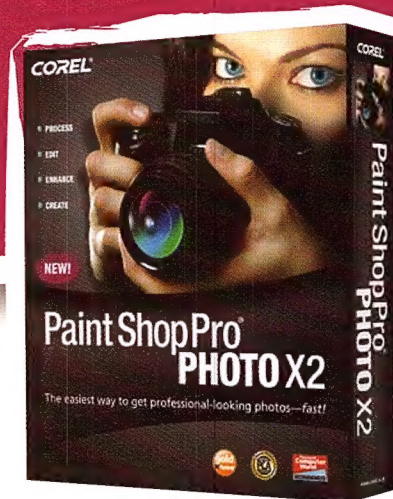


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*Submissions are invited from  
all digital artists for MOCA's  
inaugural exhibit and its  
upcoming Digitalism I exhibition*

Museum curator invites entries for MOCA's first exhibitions this autumn

*The Museum Of  
Computer Art will  
continue to exhibit  
work online in addition  
to its gallery space in  
Brooklyn, NY*

at top-level domain, **www.moca.virtual.museum**) also showcases enhanced digital photography, fractal art, computer animation and mixed media. Over the past 15 years the museum, known to its fans as MOCA, has become a great source of inspiration and offers online exhibition opportunities for all kinds of digital artists. Now it's moving into a physical gallery space in Brooklyn, New York, and is inviting contributions for two upcoming exhibitions this year.

The first of these is its inaugural exhibition, which is running from 2-18 September 2008. All entries should be submitted as digital files via the website. The second is Digitalism I, running from 7-25 October 2008. This is a combined exhibition, competition and art sale. You can submit a maximum of three entries for consideration via the website. If accepted,

you'll need to ship your work ready to hang (framed, flat or tubed) at maximum of 32-inches in size at the longest point. There is a \$190 exhibition fee for each artwork, payable on acceptance. You'll need to include a sale price for your artwork too, so remember to factor the exhibition fee into your final price. Competition awards will include first, second and third place, as well as five honourable mentions.

International artists are welcome to submit their work, but for those exhibitors who find themselves in the area there will be a reception at the gallery on 11 October 2008, between 4-6pm. MOCA is located at 139 11th Street, Brooklyn, NY 11215. Digitalism I will also be viewable online throughout the length of the exhibition.

If you plan to submit your work for consideration then let us know - we'd love to hear from you!

10



WEBSITE

## Down in the dumps?

Amuse yourself artistically with Dumphr.net

Online photo editors are ten a penny these days, from Photoshop Express to Pixlr. For average users they're great, but advanced image makers may find them a little lacking. Enter dumphr.net, a web resource that makes photographs fun again. This site will allow you to use your photos or Corel Painter artwork in images of everything from LEGO to a Rubik's Cube. Our favourite fun tool however has to be Museumr, which puts your painting onto the walls of an art gallery, complete with adoring viewers looking on.

There's more to the site than laughs, though. Tools from the Pro section feature fantastic effects, like peeling paint, or create the illusion of a sketch artist who has been photographed drawing your image. Used cleverly in your paintings, they can create a bewildering sense of reality distortion.



Dumphr.net is full of fun stuff, and you can use some of its tools to great effect in your paintings

RESOURCES

## You Suck At Photoshop!

The iconic video tutorial series returns for season 2

We know many of you like to mix up your Painter pieces with Photoshop, but many dedicated Painter users can struggle when it comes to Photoshop-specific tricks and techniques. We find that we remember things best when they've been presented in an appealing way. Misanthropic Adobe guru Donnie Hoyle is one of our favourite Photoshop masters. By popular demand, his iconic You Suck At Photoshop series of video tutorials returns for its second season at [www.tinyurl.com/5pf4yx](http://www.tinyurl.com/5pf4yx). Silly, scatological and sometimes downright rude, they nonetheless manage to convey some useful information.



Donnie Hoyle's unique approach to video tutorials makes Photoshop a much less daunting experience for beginners

## Cheaper colour calibration

EQUIPMENT

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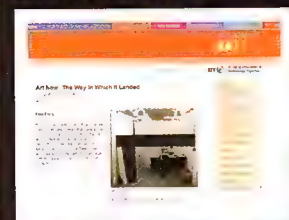
Colour calibration equipment can be prohibitively expensive, whether you favour a Huey, ColorMunki or a Spyder. British readers on the lookout for a new calibrator can take advantage of this discount on the Spyder 3 range from Datacolor. Return your old device to a participating local dealer or send it to Datacolor with your order form and you'll get a cool £40 off the price of a new one from the Spyder 3 range, which is comprised of the Spyder3Elite, priced at £155.99 and the Spyder3Studio, priced at £253.99 (both are inclusive of VAT).

These two devices were already reduced in price in June of this year, and this additional offer means that you can beat the credit crunch and still invest in a colour calibrator. The offer runs until 1 September 2008.



## In short

Creative happenings from around the world



### Art Now: The Way In Which It Landed

This free exhibition at Tate Britain, put together by guest curator Ryan Gander, looks at randomness and the art of collecting. It's a mish-mash of styles and schools, focused on chance encounters and a playful approach to art. The fun started on 2 August and runs through until 26 October. More details at [www.tate.org.uk](http://www.tate.org.uk).

### Banksy unmasked?

Whether you view him as a vandal or a latter-day Vermeer, 'guerrilla artist' Banksy is shrouded in mystery. Now, UK newspaper *The Mail On Sunday* claims to have revealed the man behind the monkey mask. Is it or isn't it? The artist's representatives refuse to confirm or deny any rumours. But the picture on which *The Mail On Sunday* has based its claims has actually been in circulation for the past four years.



### Gnomon Workshop

Check out this issue's disc for some Painter-based video tutorials from artists' resource, the Gnomon Workshop. Focusing primarily on fantasy and sci-fi art, the Gnomon Workshop specialises in illustration, especially comic-style vehicles and people. Whether you're a beginner or an advanced user, you'll find something fascinating in their tips, tricks and techniques.

### SEPT 11 Issue 21 of OPM on sale!

Make sure you get your hands on the next issue, as we're featuring complete guides to creating custom brushes and customising your program interface. So put Painter in your comfort zone next month!





# Your Letters

Welcome to the part of the magazine where you can come and share your thoughts on anything you fancy!

## Send your letters to...

Official Corel Painter Magazine, Imagine Publishing, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ, UK

If you'd prefer to contact us via email, send your message to [opm@imagine-publishing.co.uk](mailto:opm@imagine-publishing.co.uk)

## Painter and Photoshop

I am an avid reader of the *Official Corel Painter Magazine* and have greatly reduced my use of Photoshop as a result. But I have a nagging problem with the transition from Photoshop to Painter, which relates to adapting years of Photoshop work to Painter. My problem is that I can't adapt methods of using filters, tools, brushes, etc from one application to another. Would it be possible to have an article

or a spot on your website that helps in ways to converting and understanding the difference in adapting these methods? This would certainly improve my workflow, and probably that of a few others.

John Swenson

Hi John, we come across a lot of people who mix Photoshop and Painter to create their artwork, and it seems like everyone has their own technique. Some will set up all their layers

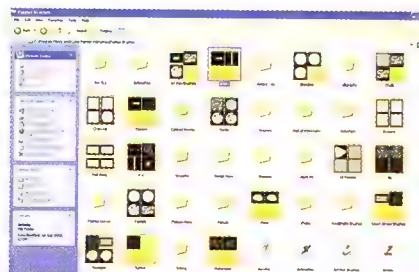
in Photoshop, save a PSD file and then import it into Painter. Others will start in Painter and move over to Photoshop to complete the final tweaks to an image. Our sister titles, *Photoshop Creative* and *Advanced Photoshop*, are both brimming with tips and tricks for using Adobe's software to create amazing artwork which you might find useful – but like Painter, they're specialist magazines dedicated to one piece of software. Are any other readers interested in a feature about mixing these two applications? Do you have any techniques you'd like to share? Let us know so that we can publish the definitive guide to combining Painter and Photoshop some time in the future!



A lot of artists will merge Photoshop with Painter, such as Cheryl Blanchard in her tutorial in issue 15

## Custom categories

I have created a few Custom brush categories and now wish to delete one of them. It is quite easy to delete a brush



You should be able to find your custom brush categories inside the Painter Brushes folder in the Program Files directory, but we can't. Can you?

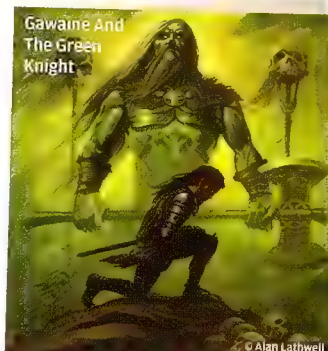
## Featured gallery

Our favourite reader's gallery this month

### Alan Lathwell

[www.paintermagazine.co.uk/user/Alan Lathwell](http://www.paintermagazine.co.uk/user/Alan%20Lathwell)

Illustrator Alan Lathwell is a recent and very welcome addition to our reader's galleries, and his traditional fantasy art has stormed them! We love Alan's understated colour harmonies and combination of smooth paint with flawlessly represented textures. His high fantasy subject matter of swords, sorcery, warriors and mythical races wouldn't be out of place on the cover of *Lord Of The Rings*. Visit his gallery and you will also see his beautiful, previously published illustration, *Elf Queen*.







If you can't get hold of our bookazine then try our eMag - it's full of Painter goodness!

variant within one of these categories, but I am unable to find any information on how to delete the Custom brush category itself. I have looked in the Program Files>Corel>Corel Painter X folder in Windows, but can find only the standard Painter brush categories. Where are the Custom brush categories located and how do I delete them?

Lincoln Bennett

According to the Help files we've come across you should be able to find your Custom brush categories within Painter's Brush Library. In Windows this should be in the Program Files directory that you looked in. However, we suffered exactly the same problem when we tried to put this into practice. We admit, after a couple of hours tinkering, we're as foxed as you are! Our only option is to suggest the crowbar method of fixing it - uninstall and reinstall Painter with its Default settings (remember to back up any custom brushes

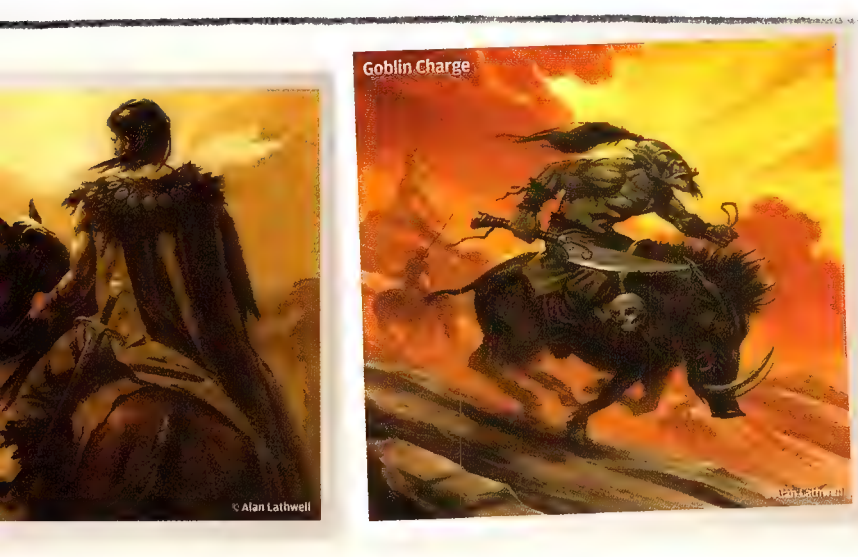
that you do want to keep!). But it's not the best way to fix a software problem, and it's a far from elegant solution, so we're going to throw this one out to the crowd. Have you come across this problem? More importantly, have you found a solution? Please let us know on the forum at [www.paintermagazine.co.uk](http://www.paintermagazine.co.uk).

### Where's the bookazine?

I'm a big fan of the magazine, but some of my older copies are looking a bit well-loved these days! I'd like to get hold of the bookazine, but it seems to be out of stock on the website and I can't find it in any stores. Help!

Tamsin Grey

Sadly for you Tamsin, our bookazine is a popular product and has sold like hot cakes! You could try our eMag - it's a whole year's worth of Painter on a single disc, which means it won't get dog-eared either.



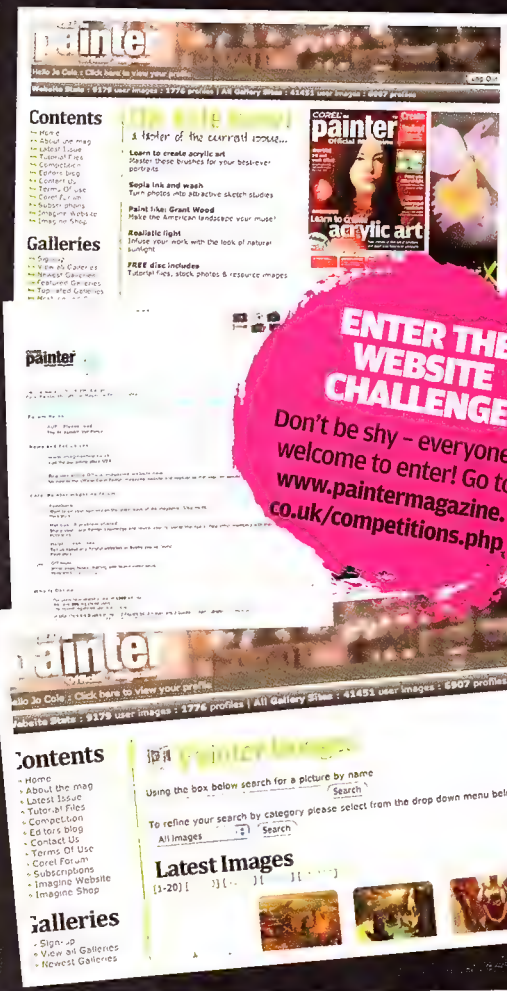
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Not only do we deliver inspirational and practical tutorials on your favourite program every month, we also have a dedicated Corel Painter website that you can visit to get your artistic fix while you wait for the next issue. From here you can join up for a free account, then create your own gallery for the world to see! You can explain the process or inspiration behind each of your images, comment on other members' artwork, share your wisdom and take part in regular challenges. There's also an area to download tutorial files from previous issues in case your CD has gone missing. If you feel like a bit of creative interaction, we also have a forum for you to come and leave your thoughts about the magazine. You can ask Corel Painter questions and pass the time with other digital artists. So what are you waiting for? Visit [www.paintermagazine.co.uk](http://www.paintermagazine.co.uk) today!





## An interview with... Marc Scheff



For the last year, illustrator and conceptual artist Marc Scheff has been using Painter to wow audiences with his own 'Live Digital Painting'. Nick Spence meets him

**W**ith a background studying both computer science and illustration, Marc Scheff has put both to good use in recent years, designing for the games industry and working on a range of illustration projects. Skilled in both Corel Painter and Adobe Photoshop, Scheff works out of his home studio in Brooklyn, where he lives with his wife.

**Q. As a digital illustrator, what attracted you to Corel Painter above the other software programs?**

Corel has the best tools for artists who are used to working traditionally. I studied computers in college, so I used Photoshop – which is still great for colour correcting and printmaking. However, after I went to art school, I found Painter to be much closer to the experience of actually creating on paper and canvas.

**Q. How does Corel Painter complement your illustrative style?**

First and foremost, I like to experiment and push boundaries. I also do various kinds of work, illustration, video portraits, live painting, and even more cartoony character work sometimes. Painter lets me try new things very easily. If I were in a studio and wanted to see what oil would look like, I'd have to take the time to set up and clean up. In Painter, I can not only try these things, but I can do things that just wouldn't work nearly as well in a traditional studio, like laying a beautiful watercolour over an oil painting.

**Q. Do you use Corel Painter when you work on concept portraits?**

Yes. I work with a sketchbook a lot too. Using a pencil on paper is still a very easy way to get messy and work through a lot of ideas. When I find a composition that I like, I scan or just re-sketch it in Painter. Then I build up values and colour until I decide which one to use. This is useful because I don't have to pick just one. Painter makes it easy to try a few ideas, and even develop them before you decide on a final look.

**Q. Can you briefly explain your work methods to us?**

I like to think about my work as a kind of planned chaos. I put a lot of thought into composition, colour and concept, but I also like to leave something to chance. I can give myself a little chaos with Painter's Jitter settings, and I can clean it up easily when I'm done. I have a PC desktop, a big Dell monitor, and a 12 x 19 Wacom Intuos 3. Andrew Jones, the only other live digital painter I know of, recommended the big Wacom and I've never looked back. I also have an Epson 2400, and use a semi-matte paper that HP makes.

**Q. What would you say are your favourite Corel Painter tools?**

The Pattern tool and the oil brushes. You can get a remarkable amount of flexibility with the Pattern tool, and making your own pattern is really gratifying. Mixing the clean pattern look with some Smearly oils is something that's really hard to do

All original artwork by Marc Scheff





*"I found Painter to be much closer to the experience of actually creating on paper"*

**Remember, by Marc Scheff:**  
"I like to contribute to online blogs and communities. This was created for an Illustration Friday weekly competition."





Mixing patterns and textures is something that has become a bit of a trademark for Marc



"International internet guru, Danah Boyd, hired me to do this portrait that shows off both her funny and geeky sides."



with natural media, and yet it looks like a painting. It's also a very satisfying effect in the video portraits and live painting. When you see a clean stroke made up of a perfect ladder, or dots in varying colours, it kind of makes your eyes pop.

**Q. You have recently been doing a lot of 'Live Digital Painting' with Corel Painter. Can you explain what it is?**

'Live Digital Painting' is a performance art where I create a painting spontaneously in front of an audience, usually at live electronic music events. It's quite a rush, standing there with a blank canvas, reaching out for inspiration. I don't know what will happen when I start, but I begin by laying down strokes, usually with the pattern marker for some cool random shapes. As I begin to see something in the chaos, I try to pull it out. Sometimes it's a figure or an object, and sometimes even a word. The music and the crowd gives me creative inspiration.

My setup is my laptop on a music stand, and my Wacom on another music stand. I project part of my screen on a large wall or screen so people can watch my work progress as they dance to the music. Last week I did this in San Francisco, at an event called Alchemy. I collaborated with an acrylic painter who painted on the canvas where I was projecting. It was the first Live Digital/Acrylic mashup ever!

**Q. Generally, what's the reaction been like at venues across the US?**

People love it. It's really unique and uplifting. For me it's great to just let go and try new things, and people really like to look up from dancing and see my images evolve.

The challenges are sometimes funny. On New Year's Eve this year I was performing at an underground party on a floor that was designed for dancing (it was very bouncy). Imagine trying to draw and ride a horse at the same time – that's how it felt. There are other times when I feel like I'm in Spinal Tap. I just did a demonstration at Columbia University for a multicultural event, and when I arrived there was nobody there, my cables were the wrong kind, and all I could think about was death metal at a nursing home fundraiser. We did work it out though, people showed and it was a great demo.

**Q. Do you plan to develop this and produce video portraits?**

Yes, this is another new thing I'm doing with Painter, and you can see other people getting into it on YouTube. I get a photo from a client, and some ideas about their personality and what they do. I use the photo as a reference to create



*'Alight', for Boomtown, created live during the Burning Man Decompression party held in Portland*



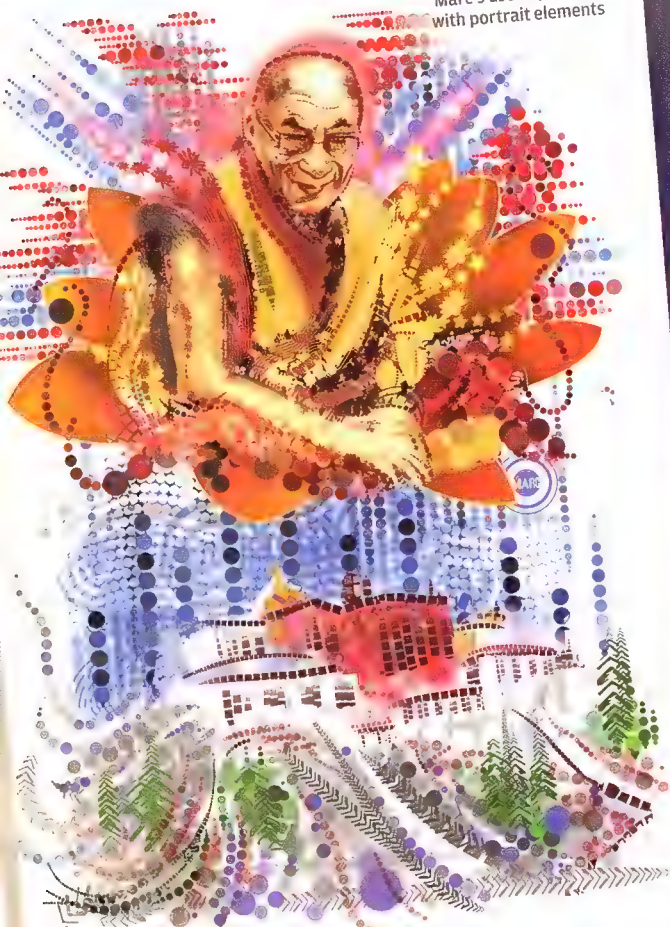
*'Tree'. "We wanted something to give to our guests at the wedding, and we thought a portrait would be a nice gift. I also made a video of this image from start to finish, set to appropriately sappy music."*



*Another painting Marc created live during the Missing Piece grand opening. Scheff loves to paint while an audience looks on.*



Another example of  
Marc's use of patterns  
with portrait elements



a portrait that really communicates the personality of the subject. I record my screen at about a frame every two seconds and then I have a video of the whole painting in process, which I set to music. I'm starting to build up a portfolio of this work and marketing it as a product. Painter is great at letting you find success as an artist in ways you just couldn't by using traditional media. You can see a few samples of these videos at [www.sketchbook.dangermarc.com](http://www.sketchbook.dangermarc.com).

**Q. Finally, please tell us about your latest book, *Alchemy*, and your future plans?**

*Alchemy* is a survey of my work, everything from sketches to live painting. Truthfully, I would probably change a hundred things about it now, but incorporating what I've learnt is what the next book is for. As for my future, I just moved to New York, got married, and plan on pursuing freelance opportunities. I'm looking for clients for video portraits, and I'm interested in breaking into illustration work for magazines.

Marc has supplied two of his videos for our disc – check them out now! ☒



'Pleased To Meet You',  
for Boomtown, created  
live during the Burning  
Man Decompression  
party held in Portland

*"Painter is great at letting you  
find success as an artist in  
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# Create effective portraits

Whether traditional or digital, your portrait needs to deliver impact. Susi Lawson shares the techniques needed

**P**ortraits have been one of the most popular visual art forms since the beginning of time. Whether you are painting to honour a world-renowned queen or your adorable nephew, you want the portrait you paint to have an impact on whoever views it. There are certain elements that must be implemented to achieve this, and we are going to present them to you in this tutorial. All portraits must have good light, tonal range, colour balance and, crucially, convey something (like an interest or personality) about the subject. The portrait should be interesting enough that the viewer does not need to know the subject in order for the image to attract their attention and keep it.

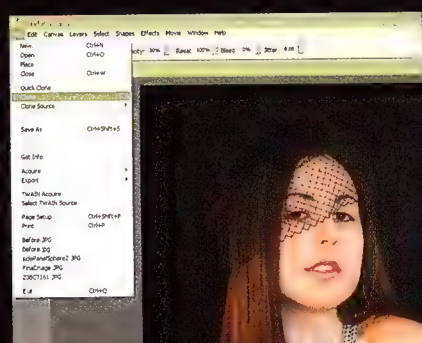
The background must be suitable for the foreground and the subject to create compositional unity, and the objects or props in the portrait must

convey something about the subject's personality. This can be an occupation, hobby or even a time period. The expression on the face must create an emotion that is compelling, whether it conveys glamour, joy or sadness, and the viewer should be drawn in to feel this. The eyes do not always have to be looking right at the spectator for this connection to happen.

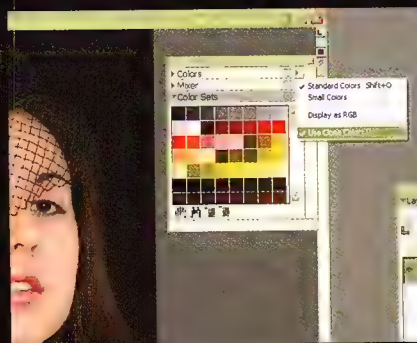
In this portrait, the subject is a 16 year old girl on the brink of womanhood, and her look seems to convey this longing to grow up. The costume and jewellery convey a certain sophistication; whether pretence or real, it is there. Though this photo was taken only a year ago, the props make this image appear a bit retro. This could be a teenager in the Fifties or now, which gives the portrait a timeless quality. Discover how the image was created in the steps, but also check out the video tutorials on the CD.

## Photorealism

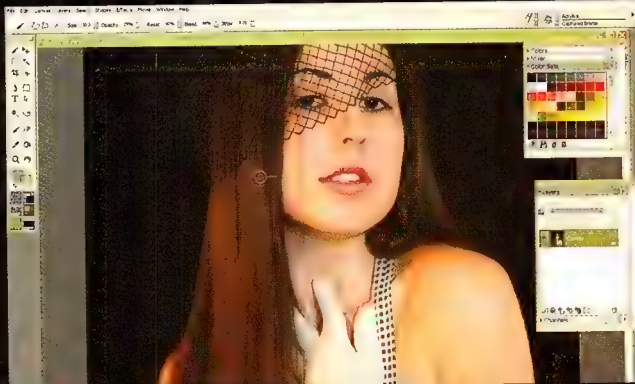
All portraits must start with a good image, whether the subject is sitting for the portrait or you are using a reference photo



**01 Set up the under painting** All portraits start with an 'under painting' which can be used as a reference for your 'over painting'. With Corel Painter, cloning is the magic behind the painting! Open your image and go to File>Clone, as shown.



**02 Choose Clone Color** Ensure that you have selected Clone Color so that you're picking up the colour from your photo. When you want to use your own colour you can go back and unclick this option. This is very easy to overlook, so make sure you keep it in mind.

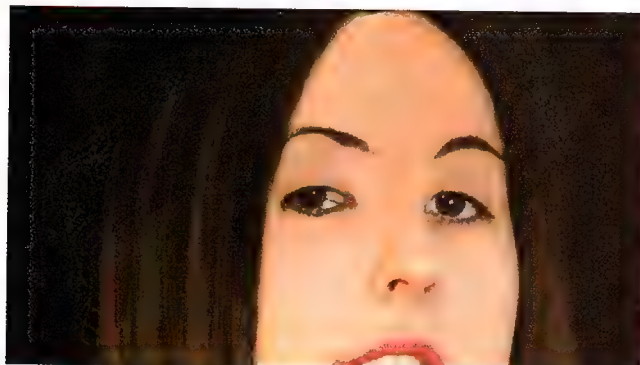


**03 Start cloning** We have chosen the Acrylic Capture brush to clone our image. We're using Opacity of around 28 per cent and following the contour of the image as a guide for our brush strokes. The hat net provides a cloning challenge which we will cover on the next page.

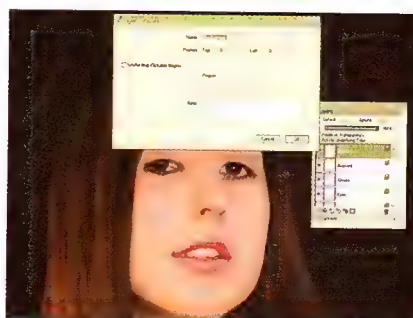


## Start your portrait

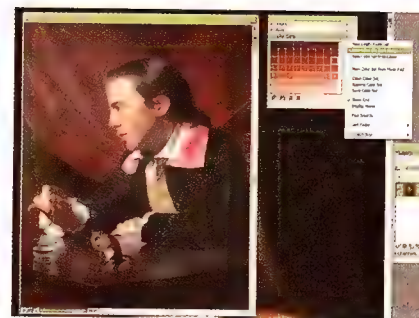
Start painting using traditional art methods combined with digital tools



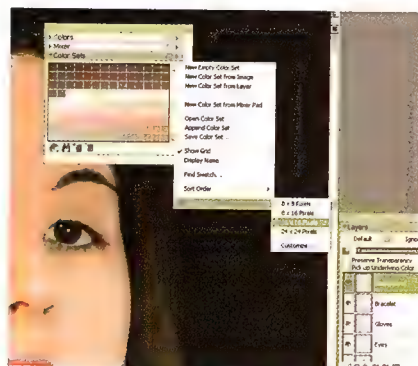
**04 No more cloning!** We have completed the under painting so undock Use Clone Color in the Color options. Make two layers for the hair and skin. To paint over the hat net use your colour picker (or Alt+click) to sample the skin and hair colour, and paint directly over the net using the Acrylic Capture brush. (Don't worry, we'll be painting the net back later and fixing the skin.)



**05 Set up layers** We already have the hair and skin layers, so let's add a layer for the eyes, mouth, gloves, bracelet and background. These layers give us security if we make an error and ensure that we can make changes to specific areas if needed. Make sure you have the right layer selected as you work. (To name them, double-click on the layer title.)

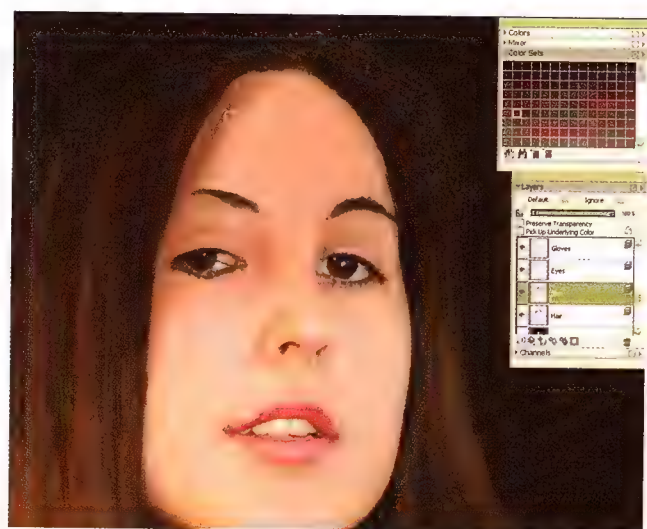


**06 Setting up a Color palette** There are many different ways to set up a Color palette, but one way that we like to create an interesting array of colours is to open a picture painted by a great portraitist, such as this one by John Singleton Copley. Just go to your Color Set drop-down menu and choose the Color Set From Image option.



**07 Change the swatch size** The swatch sizes are usually too small, but there is a way to fix this. Go to the drop-down menu again, click on Swatch Size and choose 16x16. You will now have larger colour boxes in which to easily choose the colours for your portrait.

**08 Light source and shadows** Look at your image and determine where your light source is coming from. In this image the light is on the right, so our shadows will be to the left. We have chosen the Wet Oily brush at 30 per cent to start applying the facial shadows. We also chose a reddish-brown colour from our Color palette and put a stroke of this on the background to refer back to when needed. But you may prefer to create another layer titled 'Shadows'.

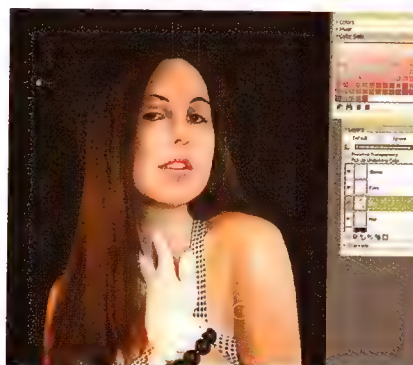


## Background effects

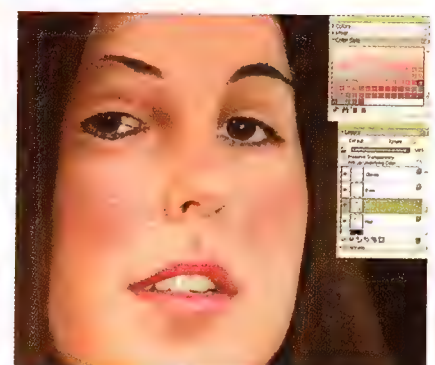
The background is essential to any portrait, but each portrait calls for something different and it is important to let the subject tell you what it needs. Sometimes elaborate detail is appropriate with props and dramatic lighting. But with other images, such as this one, a simple black background is all that is needed.



**09 Continue shadows** Continue to paint in the basic shadows of the face, add a darker colour and use a lower opacity. It is better to paint over with low opacities than it is to go too dark. Notice that the shadows further define the cheekbone area.

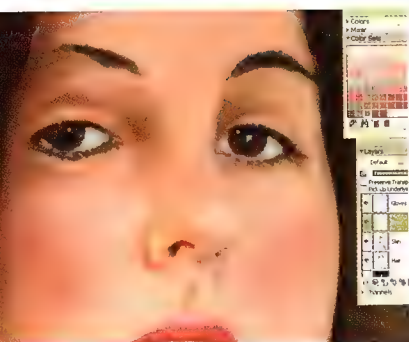


**10 Deepen shadows** Keep adding the basic shadows going onto the neck and arm area, and adjusting the opacity very low as you go so the shadows appear natural. Define the contour of the arm as you did the face. (Note the small shadows beneath the nose and lower lip.)



**11 Add cheek colour** Choose a pinkish-red colour as shown, and mark this on your background. Now very lightly apply it to both cheeks and across the nose to give a healthy glow to the face (the colour range of the face is always redder in the middle).

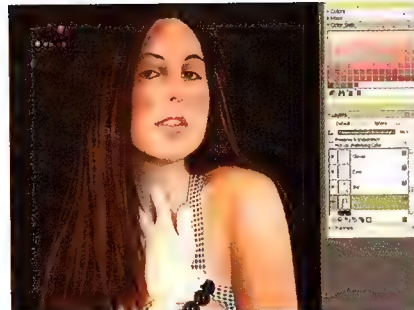




**12 Paint the whites of the eyes** Use your Acrylic Opaque Detail brush at a very low opacity for the eyes. Choose a soft grey colour and paint over the whites of both eyes. But be sure that you're on the Eye layer for this! Now choose a darker grey colour for the shadows beneath the top lids.



**13 Paint the irises** Using the same brush, sample a soft brown colour from the hair and paint in a radiating motion around the iris. Now make the colour lighter and more yellow on the right side, near the light source, to add more life to the eyes. For blue and green eyes, sample from a photo of the subject instead.



**14 Block in the hair** Use the same brush again. Now start blocking in the basic colours of the hair. You can sample the existing colours, but you will want to use the darkest browns near the hat and shadows, and work in lighter colours towards the outer hair adding golden highlights. We will get to the details later, but for now this is a good foundation.



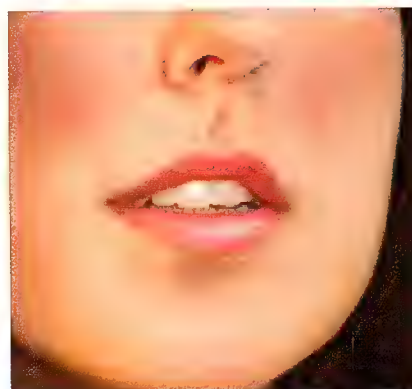
## Lighting effects

If your portrait is lacking in light and appears a bit flat, a quick and easy way to add interest and more drama is to check out the lighting effects in the Surface Control tools. Here you can play with the colour tones, light direction and adjust the ambience to exactly what your image needs!

## Small details

Mixing freehand with cloning

**15 Create a furry texture** Stay with your acrylic brushes, but this time choose the Acrylic Capture brush. With a dark grey, start brushing upward and out to create a fur effect (be sure you have your Hat layer chosen). To create more depth, go lighter and lighter with your colour, as shown.

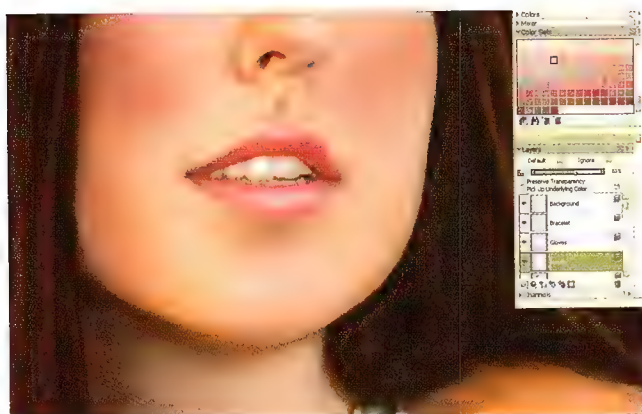


**16 Paint the lips** Make a new layer called 'Mouth' and, still using the Acrylic Capture brush, sample the existing lip colour. Take care to resample in the shadows where needed and add a lighter highlight to the bottom lip.



## Custom brushes

To customise your brush for the work you are doing it's very important to adjust the size of the brush. This can be accomplished quite easily using the left and right bracket keys on your keyboard. It is also essential to play with and vary the opacity (or transparency) of a brush by adjusting it in the Menu bar. These are just a couple of the custom options, but they are the most important ones to remember!



**17 Paint the teeth** Use the same technique on the same layer while painting the teeth, taking care to preserve the shadows and highlights. If your portrait looks too opaque try decreasing the opacity of your layer until it looks more natural.



**18 Paint the jewellery** Go back to the Acrylic Opaque Detail brush and sample the monochrome colour of the beads. Now paint over them. Use a light grey for the highlights on the black beads and a beige-grey for the shadows on the white beads. Remember where your light source is.



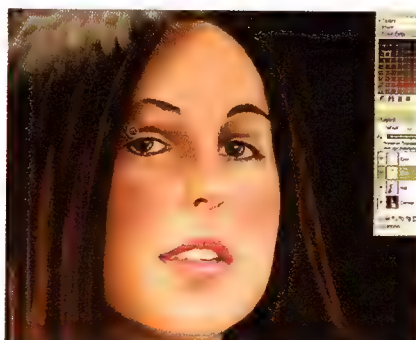
## Skin deep

Create more details for a photo realistic effect

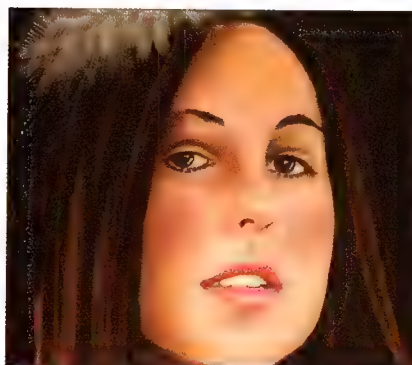


### Skin highlights

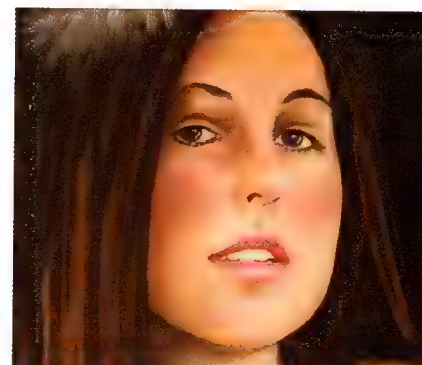
Be sure the highlights on the face are in the correct place or it can throw the whole portrait off. Highlights generally fall on the bridge and tip of the nose, the outer nostrils, the middle of the bottom lip and top edge. Also you will find them on the top of the forehead, cheekbones and the chin.



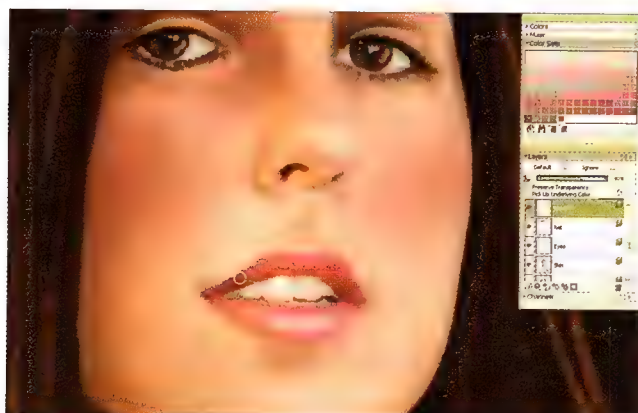
**19 Define the shadow details** Use the same brush we used for the basic shadows (Wet Oily brush) and start painting in definite shadows, such as the eye lid crease, around the nose, inside corners of the eyes and the red of the cheeks. Refer to the colours you already used for the basic shadows, making them darker.



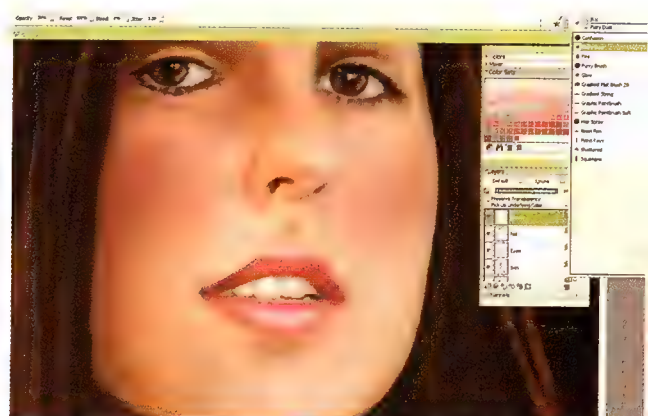
**20 Forehead tones** The face is comprised of three main colour temperatures, which are yellow on the forehead, red in the middle (as we have already painted) and a cooler blue towards the chin. Here we are using Yellow Ochre to lightly tint the forehead.



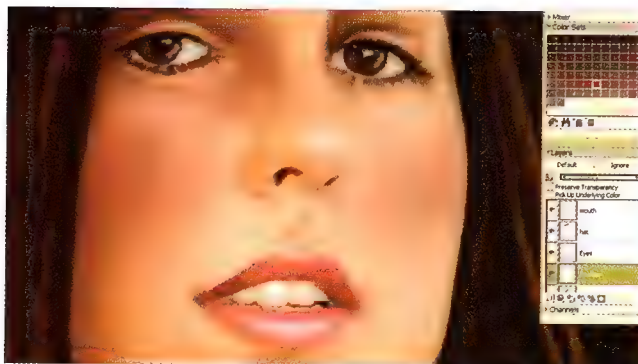
**21 Lower face tones** As we've just discussed, the face has three colour tones. The lower area grows cooler, so let's lightly apply a blue-grey colour using a very low opacity to the chin area (we don't want her to appear like she has a 5 o'clock shadow!).



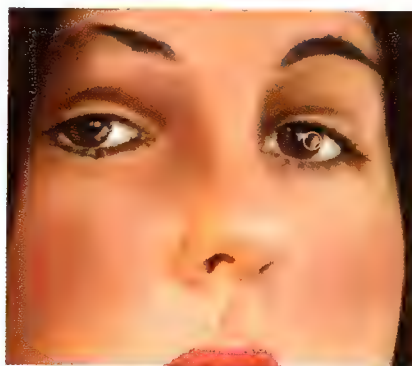
**22 Contour the lips** By sampling the lip colour and choosing a darker shade, add more contour to the lips by painting dark shadows into the corners and easing them towards the centre. The tops of the lips are always darker than the bottom. (Again, be sure you are on the Mouth layer.)



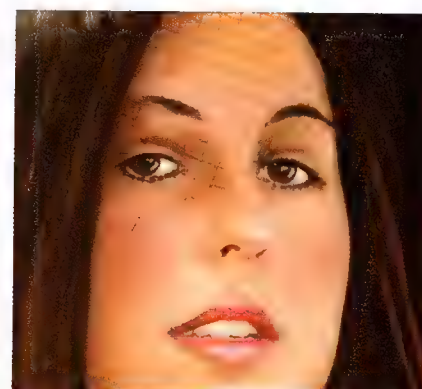
**23 Lip glow** Now we are changing to the Fairy Dust brush found in the F-X category of brushes. Use this with a soft pink (almost white) colour, a small brush tip and a low opacity. Now sprinkle some sparkles onto the lower lip.



**24 Add freckles** Freckles can be a cute addition to a portrait, and this is a good way to add them back if they have been painted over. Go back to the Acrylic category and choose the Opaque Detail brush again. Using a soft reddish-brown, take your stylus pen or brush and make tiny dots varying in size across the nose and cheeks. Now lower the opacity of the layer to make them look more natural.

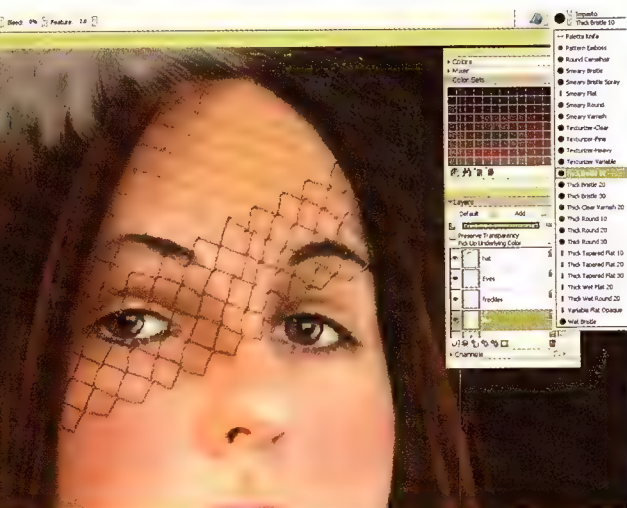


**25 Eye highlights** The eyes are lacking some spark so go to the Photo category and choose the Dodge brush. Go back and forth across the iris and the white of the eye until a nice highlight appears on both eyes. (Double check that you're on the Eye layer.)

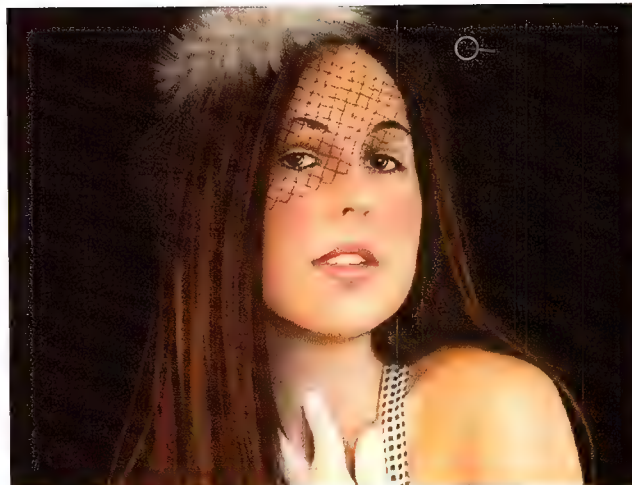


**26 Reduce skin opacity** Now select the Skin layer and decrease the Opacity by about 79 per cent. This will remove any harsh brush strokes and will reveal the hat net, which we can use as a reference to paint back over.





**27 Drawing details back in** Now choose the Impasto Thick Bristle 10 brush and paint over the net on the skin. Do not paint right over the guidelines as we want this area to serve as the shadow, so stay a bit off line. Use high opacity paint and a tiny brush tip for this. (We will paint this over the hair later.)



**28 Paint the background** Make one more layer, title it 'Background' and choose the Acrylic Opaque Detail brush again at a high opacity. Even though the background is already black, we want to ensure that there is no 'peek through' from the photo shoot. So paint over the entire background a dense black, which is a nice accent for this charming, sophisticated portrait.

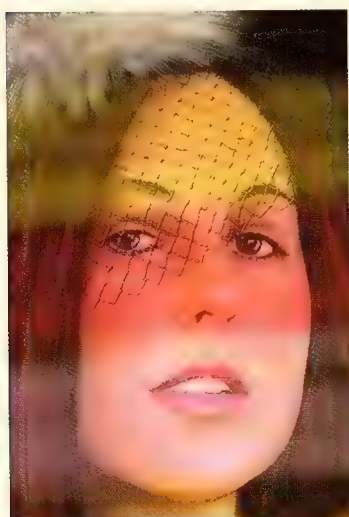


## Colour value and tonal range

Make sure you have a wide range of colour values and tonal ranges. This means that your portrait will have very dark to very light tones, ensuring that the image has a convincing form and contour. If you do not have a wide range from dark to light, your image will look flat. This is true no matter what the nationality and overall skin tone of your subject is.

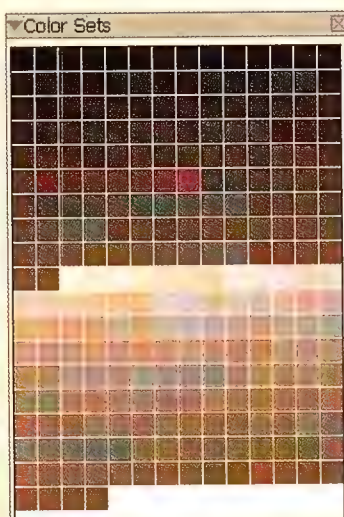
## Skin tones | Follow our skin tips

There is no secret palette for painting every face, but there are some basic rules that apply to every portrait when considering light and shadow, colour tones and range. This is true of every skin type and we will explore a few of them. There is really so much variation in skin tones - it is almost impossible to create a 'formula' as so much depends on light and shadows, and even the background can influence the tones of the face as we reflect what is in our surroundings. So take any advice here as a general guide, and use your artist's eye to see the colours present in your subject.



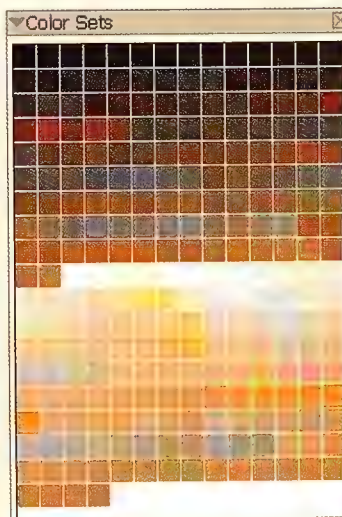
### ZONES OF COLOUR

These three zones of colour are present in every face and are as follows: the forehead to the eyebrows tends to show a yellowish cast, then from the brows to the bottom of the nose the face is very warm with lots of reds, and from the bottom of the nose to the chin the colour turns cool towards blues and purples. This colour range is more pronounced in males, so ensure this is softer when painting females. (The neck should be more neutral.)



### CHOOSING COLOURS FOR AFRICAN SKIN

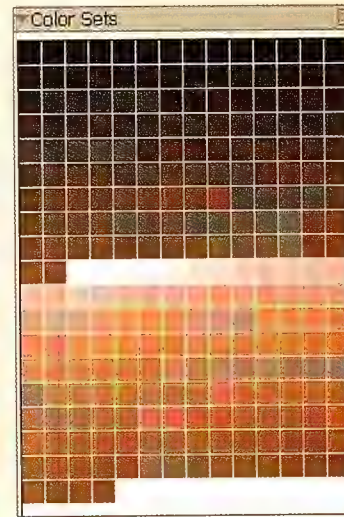
The best way to create a palette for dark skin is to scan a portrait and create a palette (you can name and save your Color Set by using the arrow to the right). For very dark skin tones we can mix a Burnt Umber and Burnt Sienna to create a good mass tone for painting brown skin. The darker the skin, the more it will contrast with the highlights. A small amount of Cerulean blue added to the highlights will make them convincing.



### CHOOSING COLOURS FOR ASIAN SKIN

You can exchange Burnt Sienna in the previous tone with Yellow Ochre as this will give you a good mass tone for many Asian skin tones. And a little Viridian may be added to the Yellow Ochre if desired.

Notice how both the African and Asian flesh tones show less differentiation between the forehead, cheek and jaw areas that we saw in our lighter skinned lesson earlier.



### CHOOSING COLOURS FOR INDIAN SKIN

For Indian skin tones the colours will be a similar combination of the palette for Asian skin tones, but will include many more concentrated oranges and reds to the skin. Keep it in mind though that the ears, cheeks and nose have much thinner skin and ample blood supply, which will make these areas seem redder on everyone. Also remember that the whites of the eyes are never actually pure white!



## Brush techniques | Use a hair brush

The texture and look of the hair is all in the brush that you choose and the way that you use it. A Wacom tablet is highly recommended, as it is much more natural to use the stylus pen for the free flowing locks you will want to create!

### FOR BABY HAIR AND FINE HAIR

For fine soft hair, such as a baby's, it is best to use a very soft brush (like the Soft Airbrush 20) and allow it to curve softly as you draw the lines. This gives the impression of fine, floaty, downy hair. Build it up from dark to light tones at under 20 per cent Opacity.

### FOR BEARDS OR VERY TIGHT CURLS

The best technique for thick beards and extremely curly or fuzzy hair is to go to the Sponge category and experiment. Here we are using the Glazing Sponge 60 brush and it's quite effective, as you can see! You will need to layer over and over to build up density.

### FOR THICK AND STRAIGHT HAIR

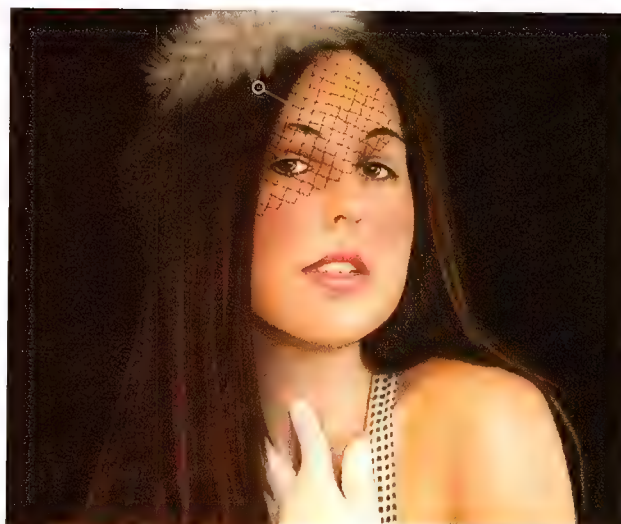
The Acrylic Captured brush is the best default brush for thick, straight hair. Lay in the base colour with a wide tip and then lower the opacity as you build up highlights on top, until you achieve the best look. (This is the look we used in this lesson.)

### FOR THICK WAVY HAIR

Once again the Acrylic Captured brush is the best default brush to use for this hair texture. You will be using the same technique that was used with straight hair, only you will squiggle your brush as you stroke downward. Start with a straight base and add the squiggles in the highlights.

## Hair raising

Hair plays a big part in creating a successful portrait

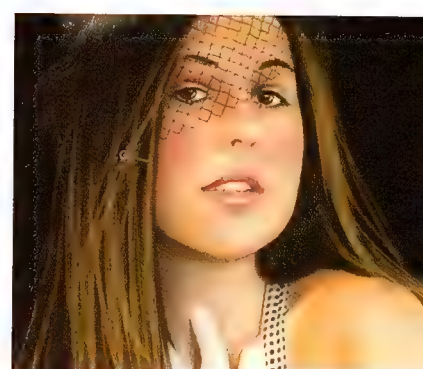


### 29 Block in the hair shadows

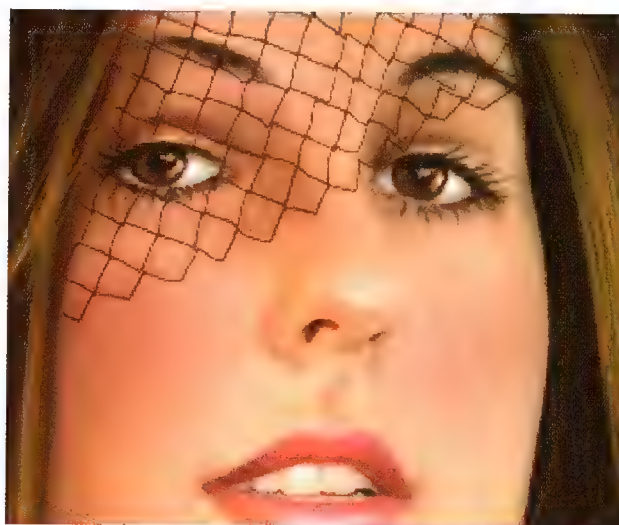
Hair, like the face, has shadows and highlights – and we must show this for the hair to have depth and movement. First, if you are happy with your work so far, flatten all the layers and create a duplicate. The Acrylic Capture brush is a great brush for hair so choose this brush and start painting in the shadows under the hat, near the neck, and any areas where the light source does not quite reach.



**30 Hair highlights** All hair has highlights, no matter how dark! This defines the hair and creates a nice depth so it doesn't look like a wig, and shows the light source reflecting and giving a shine to the hair. Let's keep the same brush, vary the opacity and thickness, and choose lighter amber and beige colours from the palette. Brush the hair as you would with a real hair brush.



**31 Hair details** Now reduce the brush tip and add life to the hair by creating smaller hair strands that are not so tidy and tight to the head. This gives more movement and life to the image, and adds interest and visual appeal. Vary the opacity for this to get the best effect.



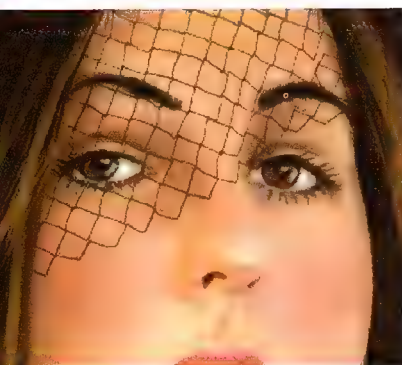
### 32 Eyelashes

Now give your sophisticated lady some luscious lashes! We found that it looks better to add lashes on the image rather than on the model, as it is a much cleaner look. Here we are using the Soft Airbrush 20 at a low opacity. Apply lightly with a flick of the hand, in much the same way as you would make a check mark. Make sure you don't overdo it though!

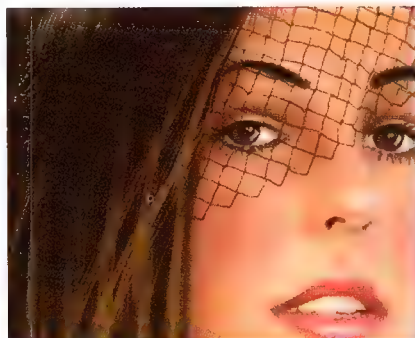


## Bring the portrait together

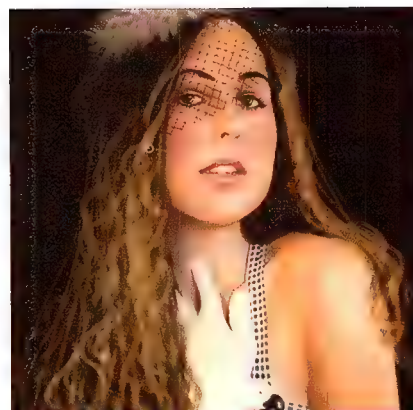
Attend to all the small details



**33 Eyebrows** Now go back to the Acrylic Capture brush and make the eyebrows look more natural. Use a low opacity and brush upwards towards the centre, and then outwards towards the edge of the face – going with the natural arch of the brow.



**34 Finish hat details** Now that you have the hair completed return to the Impasto Thick Bristle 10 brush and complete the netting across the left and right side of the hair. Use a small brush tip at 77 per cent Opacity and paint the net by using zig zag strokes that connect to one another.



**35 Wavy hair** If you would like to experiment and see what your model would look like with wavy hair it really is quite simple! First make a new layer so you can delete it if you don't like the results. Using the Acrylic Capture brush, follow the same technique you used for straight hair – but this time as you stroke the brush downward just add a squiggle all over the hair, and viola! She has wavy hair!



### Adding movement to the hair

If you want your portrait to really come alive you must remember that the hair is almost as important as the face! If your hair looks like a helmet or a wig then it will kill the whole portrait. To add a feeling of freedom and zest, use a smaller brush and add tiny strands of hair that swing out from the face into the background. Keep this technique to a fine balance as you don't want 'bed head' – you want a real-life look and a bit of a breezy style! Opacity is very important here – be sure it is very low and varied.

## Background colours | What works best?

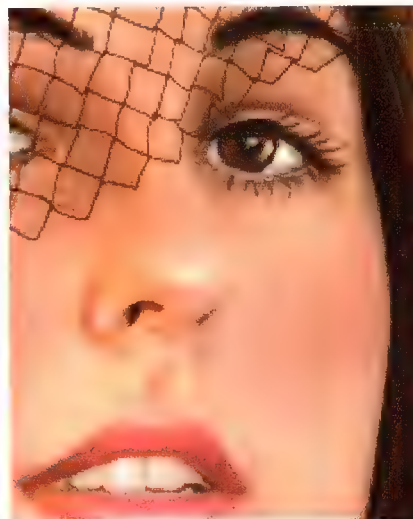


One of the first questions that will come to your mind when painting a portrait is, "What colour should I paint the background"? The answer is usually in the face of the subject. If it's a child then the props and background will be very different than an adult's portrait, and a lot of choosing a great background is just intuition. You have to develop a good understanding of what colours work well together. For example, in this image the basic colours of the clothing are black and white so our first thought was blue as it works well with black and white. But the best way to find out is to make a new layer and experiment with different colours. Blue does work quite well, but when we looked at the black background we decided that it worked best because it expresses more sophistication.



**36 Tear ducts** Tear ducts are easily overlooked as they are a tiny pink tissue in the corner of the eye, near the nose. But if you skip this step the eye doesn't look right. It is important to note that this area is red, so use the Acrylic Detail brush and paint in this area on both eyes.

**37 Lower lid detail** Look in the mirror and you will notice that on the flesh of the lower eyelid, where the lashes grow from, you can see an edge of lighter coloured flesh. It is important to include this for a more natural eye. Again, use the Acrylic Detail brush as we used above. If you overdo this and it looks too harsh, go to Edit>Fade for a more subtle appearance.



### Balance highlights and shadows

You must have a good idea of your light source before adding the highlights to the hair. Usually the hair is darker at the top and around the neck, but this may change if your light source changes. Adding highlights defines the hair strands and separates them, really making the hair look real and also adding a shine. Always start with the darker colour as a base and work lighter towards the surface of the hair, and even brighter where the light is creating a glow. The highlights should be the same colour as the hair base, but varied in tones. Brown can have a lot of warm highlights such as gold, amber and auburn.



## Finishing touches

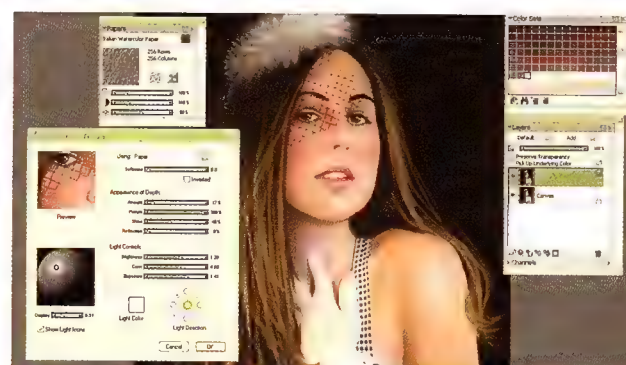
Details, details! Explore your portrait to see if any are missing



**38 Hair body** Add some more body to the straight hair by going back to the Acrylic Captured Bristle brush and sampling the hair for different colours. Now go to the blunt end of the hair and add some curve to the bottom by swinging your brush strokes upward.



**39 A sparkle in the eye** The eyes are of the utmost importance to every portrait, and one of the most engaging details is a bright spark of light in the eye. Never put it smack in the middle of the pupil, but to the right or left depending on the light direction.



**40 Surface texture** Go to the top Menu bar, and in the window's drop-down menu choose the Library palettes and select the Papers. When you have the Paper dialog box open, choose the Italian Watercolor paper. Now go to Effects>Surface Control and reduce the amount to only 17 per cent to give your portrait just a touch of texture for more interest. (If the texture is still too much, go to Edit>Fade to soften it more.)



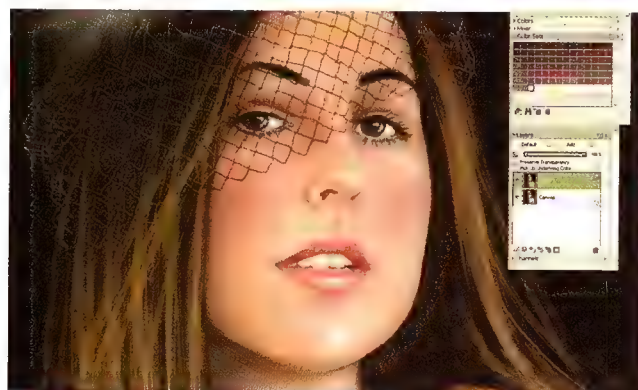
**41 Lighten the hat details** Go back to the Impasto Thick Bristle brush, and this time pick a medium-grey colour. Now go back over the net that is on the hair to make it stand out where it is difficult to see. This lifts it over the colour of the hair.



**42 More fur fluff!** Now go back to the F-X brush category and choose the Hairspray brush. We are going to add a bit more fluff to the fur on the hat. This is a little tricky, but if you have a stylus pen rotate it so that the spray goes in the direction you want. This will make the fur a bit fluffier-looking, as you can see! Use a very light grey (almost white) colour for this.

### Keep it simple

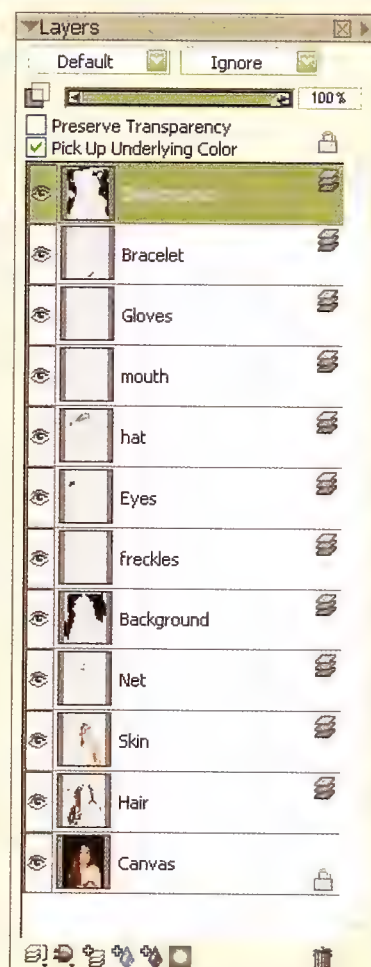
Sometimes the best background prop for an image is none! In this image all the props are literally on the model. The hat, gloves and beaded bracelet add plenty of interest to the image. If we added even more props to the background then we would create a distraction from this model's pretty face, and have a less attractive portrait. Don't be afraid to keep it simple!



**43 Final highlights** It is always good to take a final look at your portrait to determine what else is needed. We think this portrait is in need of some brightening of the facial highlights. So using the Soft Airbrush tool at a very low opacity, go back and brighten the light on the tip of the nose, nostril edge, bottom lip, forehead and chin. Now flatten the final layers.

### The last layers Are layers necessary?

You don't have to work with a lot of layers – you may find them unnecessary, especially if you're a traditional artist. However, making a layer for every element in your portrait can be a lifesaver! Layers give you the ability to make changes on every part of your portrait that you create a layer for. This means you can delete, erase, decrease the opacity, apply a selective effect and have complete control over your portrait with more ease and a lot less mess than traditional art! We tend to think it is best to drop them as you work, as soon as you know you are happy with what you have done so far, and then move on to the next stage. Notice that we dropped all the layers close to the end, and left one more layer open for the final touches to the hair and detail work.





## A perfect portrait | The elements that add up to the perfect portrait

Let's take a look at some of the elements that are usually present in a successful portrait, that grab the viewer's attention and beckon them in to look...



### SUITS YOU

The hat and its netted veil adds a lovely feminine touch. It sort of 'tops off' the image and adds more interest

### SET THE MOOD

Expression is of great importance for setting the mood. Here the expression matches the rest of the portrait as it is inviting, yet has an air of sophistication

### HAIRSTYLE

The added motion of the hair that was painted in gives this portrait a youthful zest and adds more life to the image

### ACCESSORISE

The halter dress, white gloves and beaded bracelets work wonderfully with the black background, and they give the portrait an elegant and timeless quality

### IMPORTANT GESTURES

The gesture of the hand enhances the mood in the way the model is poised elegantly and expressively

(c) SUSI LANGSON 2008












# The Sargent brush

The talents of John Singer Sargent warranted a specific brush in Painter. Perfect for those loose, expressive portraits and landscapes!

## Tutorial info

	Artist Tim Shelbourne
	Time needed 3 hours
	Skill level Intermediate

**A**merican born painter, John Singer Sargent, stands cheek-to-jowl with the like of Velasquez, Gainsborough and Van Dyke when it comes to complete virtuosity in the use of the humble paintbrush. Sargent's work is unmistakable, marrying deft, fluid strokes of the brush with a level of modelling that is perfection in paint itself. It's only fitting then that Corel should include a special brush in Painter that is specifically designed to emulate the brush technique of the great man himself. However, it's all well and good having the Sargent brush waiting there for you to use, but exactly how do you use it best? Well, that's what we're going to show you here.

One specific point about the Sargent brush that is of note is the fact that it will only work on a layer which already contains some colour, so it's ideal for painting directly into a start image, even using the Clone Color feature to start you off on the right track! The Sargent brush is all about pushing and pulling colour around the canvas, just as Sargent himself did, and there are some key brush settings that you need to be aware of as you work. So, with no more ado, let's dive into the world of Sargent!



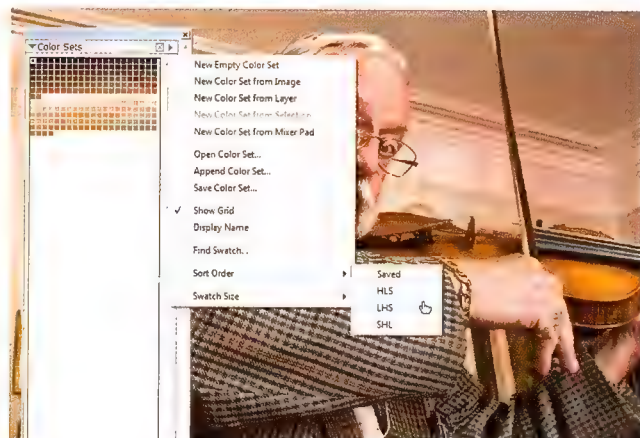
## Get started with Sargent

Set up and start painting!



### Pure colour from the brush

At its default settings, the Sargent brush picks up a lot of existing colour from the canvas. However, you can paint purely with the colour you choose from the Color palette, picking up little or no existing colours. To do this, set the Grain value to 0 per cent and set the Strength close to its maximum value. Using pure colour is useful for establishing the darks in the image, prior to adding more liquid midtones and highlights.



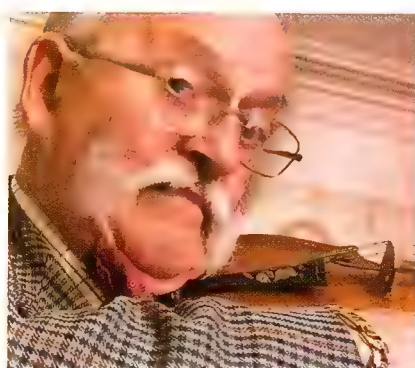
**01 Load the Color Set** Start by opening your start image. In the Color Set palette, click the small right-pointing arrow and choose New Color Set From Image. Hit the arrow again and choose Sort Order>LHS.



**02 Clone colour** We're going to begin with a little cloning to quickly establish a painterly feel for the head, so go to File>Clone. Now choose the Artists category of variants and select the Sargent brush. In the Colors palette, hit the Clone Color button. Set the Strength to 50 per cent and the Grain to 20 per cent.



**03 Paint into the head** Via Window>Brush Controls>Show General, set the Minimum Size to around 70 per cent. Now, using the brush at around eight pixels, start to use short dabs over the main features of the face. Make sure that these strokes roughly follow the contours of the features and the form of the head.



**04 Controlled strokes** It's important to remember here that you're actually pushing and pulling colour around on the canvas, so you need to sculpt with the colour as you work – reducing the size of the brush for small areas and using it more freely at a larger size in broad areas

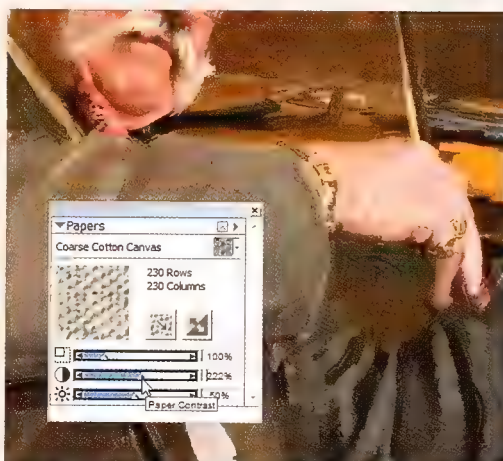


**05 Surface confusion** To drag more definite marks (such as in the hair), increase the Grain value a little and use energetic strokes. Think of this stage as 'confusing' the surface of the image with painterly dabs and strokes.

### Surface choices

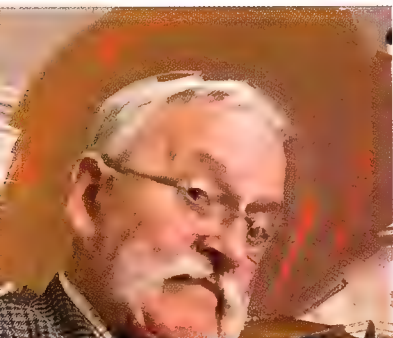
The surface will affect your strokes

Obviously, the surface you work on makes a real difference to the way the strokes from this brush appear on the canvas, especially at high Grain settings. As a rule, choose quite rough surfaces from the Paper selector. You can also choose a different paper for different areas of the painting, simply by selecting another paper to use. To make the paper texture even more obvious, go to the Papers palette and increase the Contrast value within it.

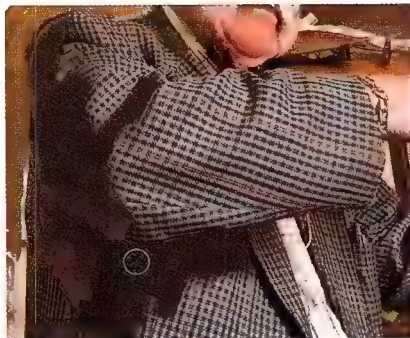


**06 Expressive background strokes** Now to apply some real colour. Click again on the Clone Color button to deactivate it. Choose a mid-brown from the Color Set. Increase Strength to around 80 and Grain to 50. Now use the brush at around 20 pixels to paint with bold, energetic strokes around the head.





**07 Brushing colour out** The colour on the brush is very loose and liquid at these settings, so you need to brush out from existing strokes rather than brush into them, as shown in the screenshot. You'll find that if you start a stroke from an area of the existing image, the stroke will begin with the colour beneath the brush.



**08 Darks first** Once you've completed the background, start painting over the clothing, choosing the colours from the Color Set, or by sampling them from the image with the Eyedropper. Use Strength set at around 70 and a low Grain setting. Now start to establish the dark areas of the clothing.



**09 Mixing on the canvas** Return the Grain setting to around 70 per cent and start to add the lighter areas to the clothing, adjusting the brush size as needed. You'll find that you can actually mix colours together on the surface, by scrubbing with the brush once you've applied some strokes. Choose your colours from the Color Set you created.

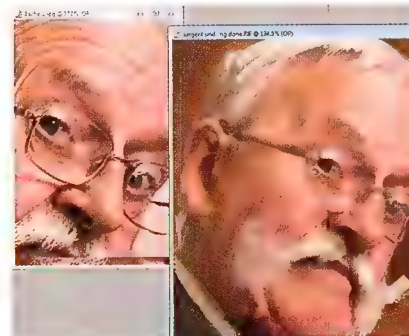


### Pure blending

One of the great things about the Sargent brush is that you can also use it for blending and smudging existing colour on the canvas, which can help to soften areas and make transitions between tones more gentle. To use the brush for blending, use a low Strength and Grain setting. With these settings the brush acts very much like the variants within the Blenders category.

### 10 Careful strokes

Start to paint over the hands and the other areas of the image, carefully choosing your colours and following the contours with the brush strokes. For areas of small detail, reduce the brush size and use short dabs, taking your time to either sample or choose the correct colours.



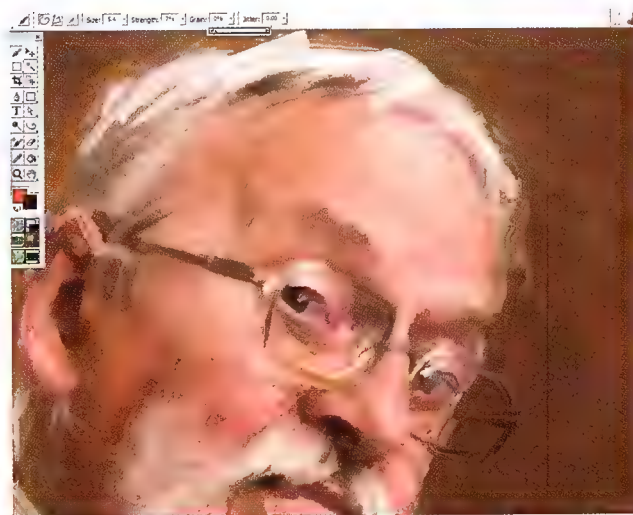
**11 Add touches of detail** Now add some detail strokes. Use the original start image or the finished painting as a reference for the details. Set Grain to 30 per cent and the Strength to 80. It's important that you really zoom in to the image at this stage, and it's useful to have your painting and the reference image side by side.

## Apply fine details

Still retain the expressive feeling



**12 Add details** Now start to add the finer details with the brush at a small size. Remember, just as Sargent did, we're indicating details here with spontaneous brush strokes rather than trying to draw them exactly - such as indicating the spectacles as seen in the screenshot. Keep your brush work nice and loose.



**13 Refine with the brush** Add as much or as little detail as you feel necessary, and make sure that you view your work from a distance every now and then to judge it as a whole. Refer to the Blending tip above and use the brush to carefully blend some of the more important areas of the head a little.



### Jitter

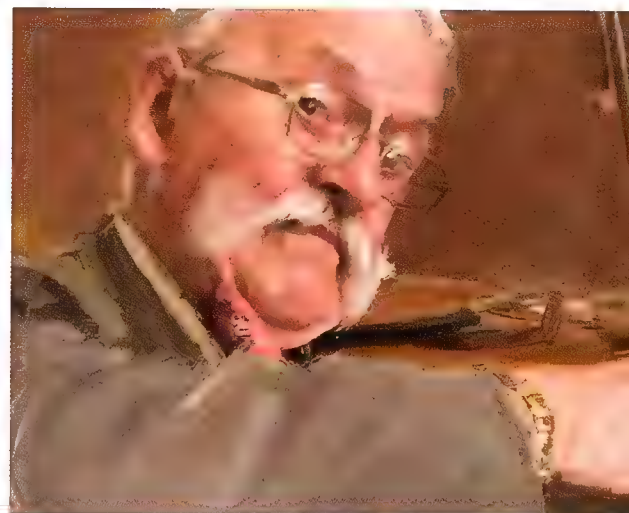
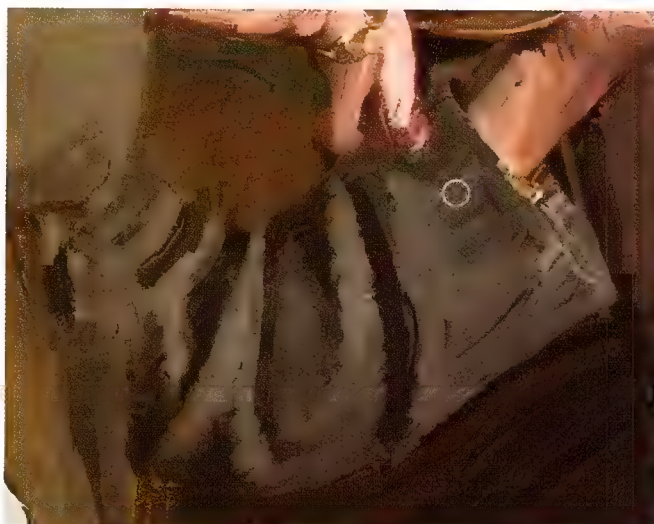
The Jitter settings within the Properties bar can be useful for giving the brush some real movement, interest and texture. Essentially, Jitter offsets the dabs from the brush within the stroke itself, and the effect increases at higher Jitter values. Introducing a little Jitter can be very useful and effective to indicate rough surfaces within your painting, but use it sparingly as too much can make paintings look unrealistic.



## **Dance to Sargent's tune** Small refinements make the difference

### **14** Resolve the contours

Make sure to add some sharp, bright highlight strokes here and there. You can continue to work up the clothes, using suitable colours with strokes that follow the contours of the folds and form. Areas of short, hatching strokes will work well here.



**15** **Lost and found** It's important to leave less important areas of the image quite loose and expressive, just as Sargent himself did, concentrating the smaller, more defined brush strokes within the head itself. Make sure to break up any hard outlines simply by pulling out from them with short strokes of the brush.

## **Build a Sargent masterpiece** | Revel in the expressive style

Working with the Sargent brush is a very pleasurable experience – you can mix and merge colours directly on the canvas as well as build up a thick, buttery effect. Altering the brush size enables you to merge the expressive strokes with more detailed application

### **CLONE IF NEEDED**

A lot of this image was painted freehand, but if you prefer to work from a photo you can use the Clone Color command. We did this on the face

### **MIX ON-SCREEN**

The ability to merge colour on the canvas means you can create thick and interesting backgrounds with little effort. Adjust the brush size for even more interesting effects

### **FREE AND EASY**

The best thing about the Sargent brush, and Sargent's style in general, is that you can apply quite loose strokes and still enjoy good results. The fabric here is simple but very effective



### **STRONG HIGHLIGHTS**

We applied a few very strong white highlights around the image to lift areas and balance the dark. Don't go overboard with these

### **OTHER SIZES**

It can be tempting to slather on thick strokes all of the time, but merge with smaller strokes for the detailed areas. Cross-hatching is a good technique to employ, especially for textured areas or areas lacking other detail





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## BRUSH CATEGORY

# Image Hose

If you want a quick fix of images or textures, the Image Hose is ideal. Just sit back and spray...

**T**he Image Hose has more in common with Painter's FX Brushes than any of the others in the program. It's packed with photorealistic shapes, like leaves, vines and flowers, as well as more architectural imagery, like Urban Fixtures. By using the Image Hose, you can insert one or more of these items into your painting. It's far more than a method for cheating your way to an accurate representation, however, as layering different pictures and textures from the Image Hose can produce some great effects. Entwine your subjects using Painter's Passionflower Leaves, Buds and Flowers, fill a sky with Swallows or create a walled city with the Stucco, Stone Walls and Little Houses.

By using varying opacities you can achieve effects, like long and middle distances, as well as close-up, intricate details. It also allows you to create an effect of dappled sunlight through leaves in a fraction of the time it would take you to paint it by hand. You can use the Image Hose quickly and casually to create a wonderful naïve effect, without perspective or accurate angles. Or you can place details precisely and then paint over them to get more realistic results.

### SWALLOWS

The Image Hose features two kinds of birds, Swallows and Canadian Geese. Use the Swallows to add a summery touch to a painting; keep the Opacity near 100 per cent and keep changing the size of the brush to create a flock

### GREEN GRASS BUNCH

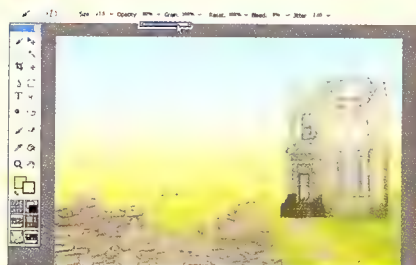
Use Green Grass Bunch at around 50 per cent Opacity or less over a gradient or wash of colour to create a subtle ground effect. Scatter Red Poppies, Ragweed and Baby Blue Eyes throughout it to create the impression of a meadow that's full of flowers

### CAMELLIAS

When using the leaf and flower variants of the Image Hose like Passionflowers, Camellias and Bay Leaves, try to avoid going above 80 per cent Opacity – they should look translucent. Use the Distortion brush on Turbulence or Bulge to give them some natural movement too

## Opacity

Transparent trickery with the Image Hose



When you're using the Image Hose, be aware of the Opacity you're using at all times. 100 per cent is too harsh for all but the most definite shapes, like Urban Fixtures. Keep plant variations at 50 per cent or less, to give the illusion of translucent leaves and flowers. The same goes for Paragliders – you want their parachutes to give the impression of light streaming through them.

## High Pass

Use a High Pass layer to bring out colour

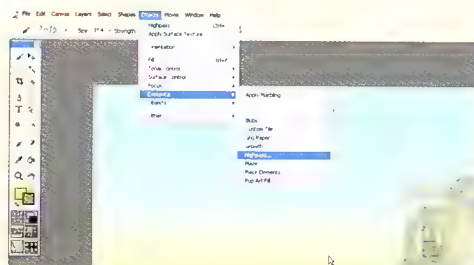
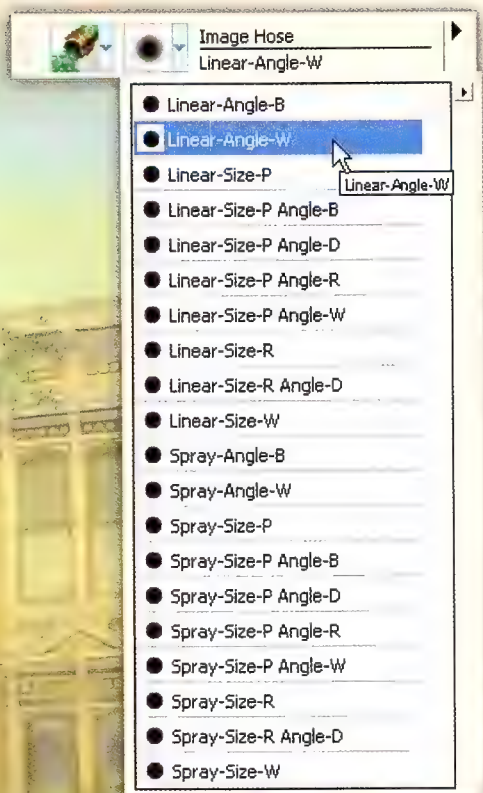


Image Hose variants can appear flat and lifeless, even when you vary their opacity and size. For a quick colour fix without painting over them, create a new layer, add some of the Image Hose art that you're going to use and go to Effects>Esoterica>High Pass to bring out the darkest and brightest tones. This is particularly useful for shady areas of your painting.





### LITTLE HOUSES

You can create streets and even whole cities by using the Little Houses brush variant. It is best to refine and perfect them afterwards by using the Blunt Chalk or Sargent brush. Add climbing vines with Painter's Passionflower Leaves, Flowers and Buds

## Distortion

Add natural variety to flora and fauna



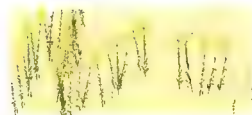
Once you've added your Image Hose art you need to add some variation, particularly to leaves and flowers. The best tool for this is the Distortion brush. Set it to Bulge or Turbulence, zoom in to the area of your painting that you're working on and use it to manipulate petals and leaves so that they appear to be natural. You can even make them look wind-blown!

## Image Hose brushes

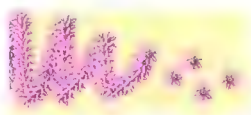
Pick your favourites from these variants



Bay Leaves



Ragweed



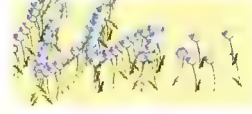
Passionflower Flowers



Red Poppies



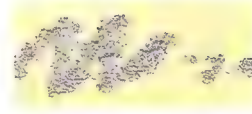
Passionflower Buds



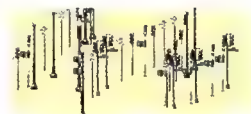
Baby Blue Eyes



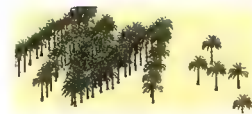
Passionflower Leaves



Stucco



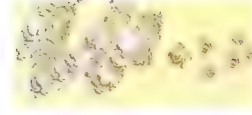
Urban Fixtures



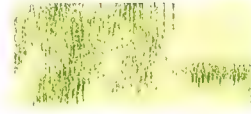
Palm Trees



Stone Wall



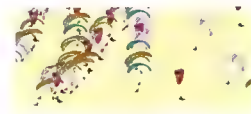
Gardenias



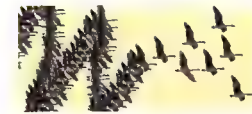
Green Grass Bunch



Swallows



Paragliders



Canadian Geese



Little Houses





# Add people to your landscapes

Enhance the illusion of life in your landscape by adding people

## Tutorial info



Artist  
Brad Sutton



Time needed  
1 hour



Skill level  
Intermediate



On the CD  
Start landscape



Do you have a landscape that you like? One that looks really good, but you have a nagging feeling that it could be improved somehow? Well, adding people to your scene can be a nice way to improve it. The viewer can also relate to the painting more by picturing themselves within the landscape.

Many famous painters have used people in their landscapes throughout time. L.S. Lowry used a large accumulation of people in his industrial settings and if you look, the people seem to be alive and moving throughout the scene. Fragonard's paintings are intimate and give the viewer the sense of tranquillity. Bouguereau's paintings of people in a landscape are life-like. With his *Shepherdess*, you can feel how hard the ground is on her bare feet, and there's a sense of weight to her.

Look at art that has both landscape and people; see what choices the artist is making. Which aspect is more important, the figure or the landscape? Deciding how much of the landscape you want to show will depend on how big or small your figures will be. The landscape can also be a character in your painting. It can have its own narrative characteristics – is it a scary forest or a peaceful meadow? The choices you make will help to determine how you want your people to interact with your landscape. So take your painting and increase its sense of believability by having the subjects live in your landscape.







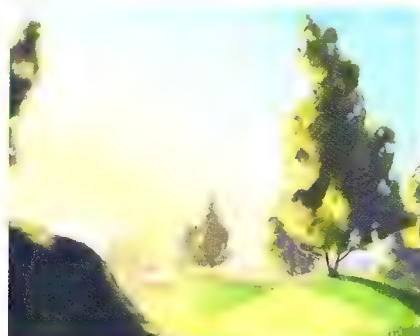
## Lively additions

Take your landscape to new heights



### Mix up the colours

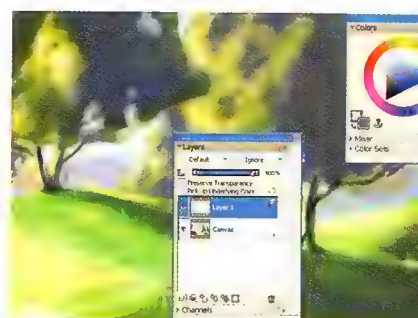
For an easy way to figure out the colours of the trees in the background, make a mark in the sky with the colour of the trees in the foreground. Select the colour that is at the end of that mark, then Undo the mark. This is a quick and easy way to mix colours. It is also used with traditional mediums – you mix a little of the tree colour with the sky to make the colour for background elements.



**01 Start your painting** Start with your established painting (ours is on the disc). Try to use the same medium that you used on your landscape for the people. We used Acrylics for the landscape and kept it quite painterly. Look at your painting and start to visualise what might be going on, and who encompasses this area.



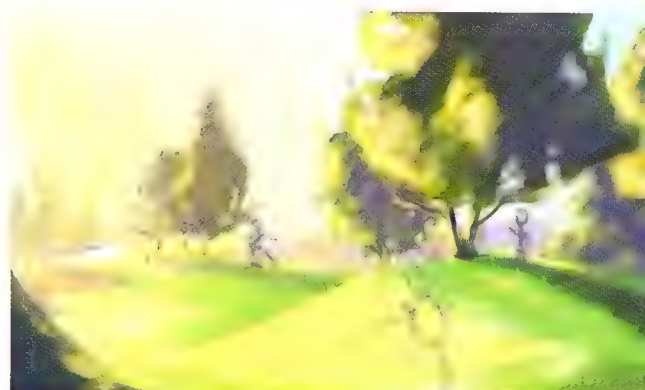
**02 Select your drawing tool** Now start with the Acrylics Dry brush and use a low opacity (like 25%). Make a couple of marks to decide what level of opacity works for you. Using a low opacity will help build up the colour intensity.



**03 Add a layer** You may or may not like using layers in Painter. If you work traditionally then that's fine, but we'd suggest adding another layer so you can draw out where you desire the people to be. And more layers if you feel safer working that way. Adding a layer can be found in the Layers box at the bottom, or going to the Property bar>Layers>New Layer.



**04 Start sketching out figures** Now start to sketch out your figures. This should be done on the new layer that you created on the last step. Have fun with this, keeping everything loose. Keep in mind distance, and what the subjects are doing in your landscape.



**05 Watch size ratio** Watch your size ratio. We like the size of the person under the tree on the right. But the person in the background on the left is a giant! Using the tree level is a good way to determine how tall to make your subjects as they recede into the background. Watch the relation of the figures and the edge of the canvas.



### Use a few handy tricks

We decided that a hill would be nice in the far background to add more depth, but we had already painted the sky and trees in. Using Digital Watercolor, paint the hill in over the trees and hills, then move the colour to pure white and erase the colour that is over important elements that you do not want to cover. This is a simple (and useful) trick that can be implemented on other aspects of your paintings.



**06 Think about composition** Now, take a step back and look at what you've drawn. Does it flow? Do the figures help move your eye? Consider these things when drawing. We added the kite to help in the triangular composition. We also want the landscape to stand out more.



**07 Move things** Move things around if you do not like where you have drawn them. Use your Rectangle selector, outline what you want moved and then use the Layer Adjuster to move it. We moved the kite down a little and moved the people under the tree to the other side. On this side of the tree the people create a better silhouette.



## Building up the scene

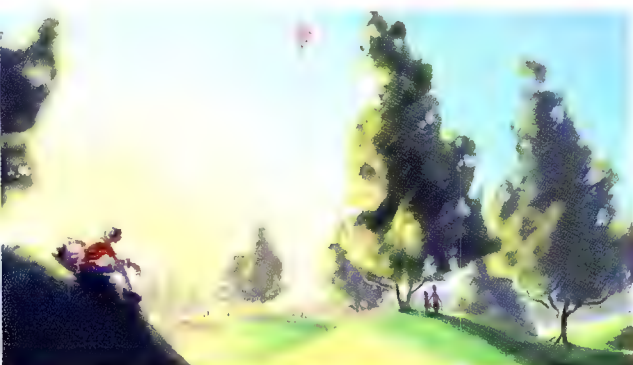
Liven things with colour and expression



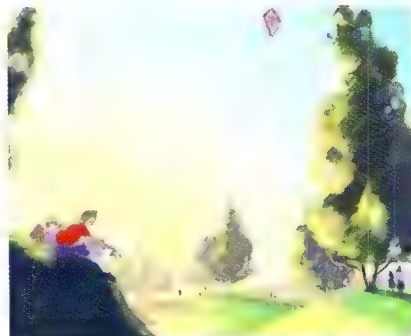
**08 Clean up and drop** Now that you are satisfied with where the people are, start to clean up the lines that you've drawn. We used the Gentle Bleach at 25%. We like the way this eraser works, it almost has a kneaded eraser feel. Next, drop the sketched layer (Property bar > Layers > Drop). Or you can go to the Layers window on your screen, click on the stack of papers, then drop.



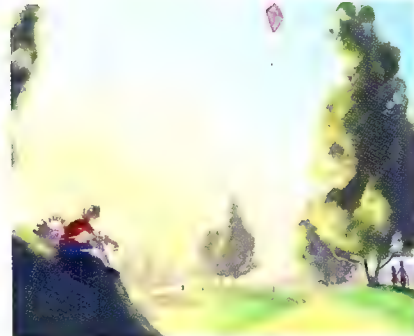
**11 Create more details** Add more details to the figures. You will also want to work back and forth with the figures and the landscape to make it look natural. We thought the kite was too dark, so we used Airbrush Fine Tip Soft Air. Select the colour of the sky next to it, or even a shade a little lighter. Now gently brush over it to make it fall back in space.



**12 Finish it up** In your final steps add more details that take your fancy, and start to finalise the piece. We added another figure to the lone one in the background, to help distinguish between shrubs or rocks. The figures in the background are left over from step eight (they were a part of the original sketch, and kept really loose with nothing added to them). It really enhances the landscape to wonder about what they might be doing.



**09 Start painting** Working on the Canvas layer, start to paint the figures in – adding more detail to the figures in the foreground. We used Acrylics Captured Bristle, Dry brush and Digital Watercolor. With the two main figures and the kite we used shades of red to reconfirm the triangular composition.



**10 Add shadows and highlights** In this step you'll want to use the Digital Watercolor New Simple Water. The Digital Watercolor will help to add dimension and unify your shadows. Remember to dry Digital Watercolor. Go back to your acrylics to add highlights (an opaque medium will be needed).

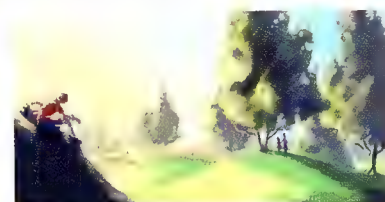
### The best brushes

Brushes that will help your painting



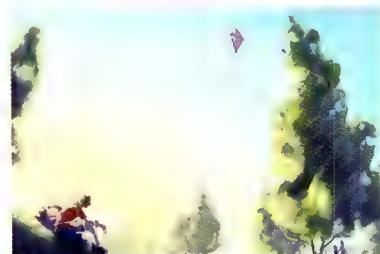
#### ACRYLICS - CAPTURED BRISTLE

The acrylic brushes are very useful and add a nice texture to your painting. The Captured Bristle is a great brush to use. Used at a low opacity, the paint is applied and can be built up in layers.



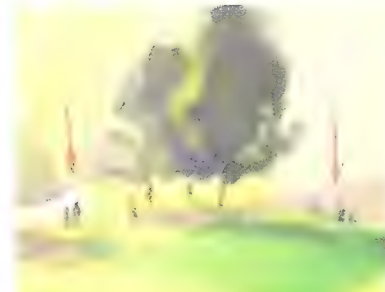
#### DIGITAL WATERCOLOR - NEW SIMPLE WATER

Possibly the best thing ever invented – Digital Watercolor is a beneficial tool for starting a painting. You can block in the painting and change elements quickly with this brush. This brush will help to change moods and tones, add depth and help to add volume. It works well with all media.



#### BLENDERS - SMEAR

Blender brushes are good for getting rid of hard edges. The Smear brush creates a soft, almost pastel look to the painting. A lot of the other blenders are great for adding texture to a piece too. We use this brush for the sky – it helps to create a more realistic, organic sky instead of the dreaded gradient which makes things look artificial.



#### ERASERS - GENTLE BLEACH

The Gentle Bleach brush is a nice eraser for allowing the soft touch of a kneaded eraser. It will allow you to pull the desired amount of medium off. We usually use this brush when sketching, as it allows us to erase the exact amount that we want to erase.





# Lighting effects and shading

Cheat your way to accurate light and shade with Painter's Apply Lighting tool

In many imaging programs, a lighting effect is the last thing to be applied to your piece. It's not so in Painter – in fact, leaving your lighting until last will often unbalance your image. This is because Painter reproduces the effect of paint flawlessly, and getting the right light is often one of the first things that paint-and-canvas artists focus on.

There are a huge range of lighting options in Painter, and used properly they'll enable you to create a wide variety of lighting effects, from the dramatic, moody contrast of chiaroscuro to the subtle diffused light and mellow colours of Leonardo da Vinci's 'sfumato' technique.

The great thing about Painter's lighting options is that you're not stuck with the lighting in a photograph you've cloned. So, if you took a great shot of a landscape one morning but would prefer to paint it as an evening scene, it's possible to apply this light effect over a clone, or even a basic sketch. Using white light or pale golden tones, you can re-create diurnal lighting perfectly. But that's not all – the ability to use any colour for your lighting means that you can create artificial light effects with ease.

Painter offers many different kinds of light, from the diagonal and gradual effects to tracked lighting and colour combinations, which you can use to represent artificial light or evoke the mood of an image. We experimented with creating underwater light for our main image here, using two types of lighting in different colours. Then we used paint to accentuate the light and shadows that this created.

## YELLOW LIGHT

The Splashy Colors lighting effect was used to achieve the undersea lighting in this image. Here, yellow light and ambient white light are angled upwards so that the surface of the water is the brightest part of it

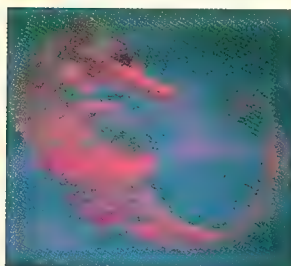
## BEAMS OF LIGHT

Sun and moonbeams are among the toughest things you can try to paint. A quick fix is to use one or more light sources and line them up to create the effect of a beam of light, then paint over it in a low Opacity. We used Blunt Chalk and the Leaky Pen to create the effect of bubbly underwater light

COREL  
painter  
FEATURE  
FOCUS

## Red light

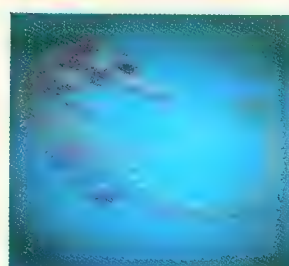
Scary shadows and spooky effects



Here's our main image lit with red light. Red is the darkest pure shade of light visible to the human eye, and because of this we'll often subconsciously register images lit solely with red as eerie or even macabre. This effect has made a subject we generally think of as harmless and cute look more like a darker denizen of the deep; our seahorse is semi-transparent and bloody, vaguely scary rather than friendly. Red light is fantastic for producing effects like this – if you go in for painting horror or darker fantasy subjects, red lighting can add that extra scary edge to your artwork.

## Blue light

Deep shadows and faded highlights



This time our main image is lit solely with blue light. This has produced an interesting effect in our painting: the interplay of light and shadows is effectively reversed. Highlights faded into the background whilst dark tones stand out. Pure white is almost invisible under blue light, especially when blended with other pale tones. You'll need to consider this carefully when using blue lighting in your artwork, but mastering it means that you can add a dreamy, otherworldly effect to your paintings. Try roughly sketching out your colour scheme, lighting it, then sampling the changed colours in the Mixer palette, and repaint them a shade or two darker.



### CHIAROSCURO

To give the impression of dappled sunlight picking out details through the water, highlights on the seahorse were painted on their own layer using a combination of Oily Colored Pencil and the Sargent brush, brought out with a Highpass, then dropped and blended with the rest of the painting

### SFUMATO

Literally meaning 'smoke', Leonardo da Vinci's technique of blurring areas of an image into light or shade adds believability and visual accuracy to your lighting effects, whereas hard painted shadows can often look too false to the human eye

### BLUE LIGHT

To reproduce the effect of light dimming through deeper water, we used the two-tone Splashy Colors effect, with blue light angled towards the bottom of the image so that our beam of light gradually fades into a deeper, colder colour

## Yellow light

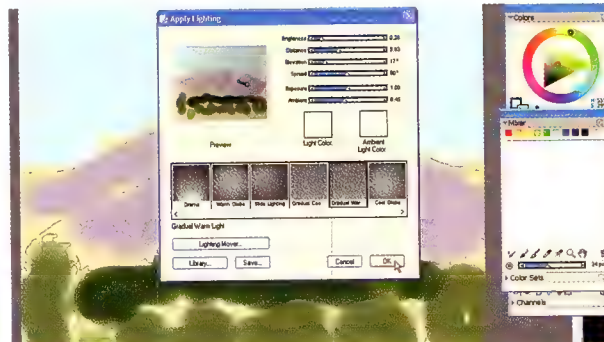
Warm, natural and evocative

Now our main image is lit with yellow light. Yellow is the colour of sunlight, although we generally only perceive this when the sun is rising or setting. For this reason, using yellow light evokes a warm, dimly lit setting. It brings out both dark and light tones, although it subdues and subtly changes their shades. Yellow light has the most noticeable effect on the other primary colours: blues will develop a distinct sea-green cast, while reds will become deep, fiery shades of orange. It's also great for portrait painters, adding a lovely sunlit glow to skin, hair and eyes. Stick to very pale yellow light for the best results though – dark yellow is too dull and affects other colours too much.

## The light fantastic

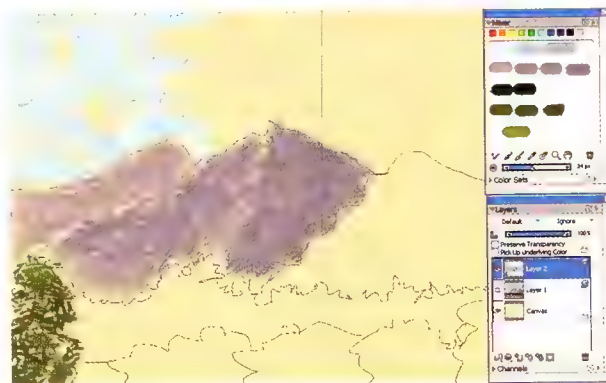
Learn how light can affect the colours in an image

Let's do a little experiment with colour and light. Quick Clone or sketch a landscape in Painter – all you need is some basic line art on the Canvas layer. Create a new layer and sketch in three or four main colours roughly (you'll delete this layer later so accuracy isn't an issue). Now let's see how many colours this becomes when simple natural lighting is applied...



**01 Apply lighting** Sketch out your image as outlined above. On the coloured layer, go to Effects>Surface Control>Apply Lighting. Choose Gradual Warm Light, select a pale creamy yellow tone for the Light Color and white for the Ambient Light Color. Place the Lighting Mover low on the horizon, and angle it diagonally to mimic the effect of the afternoon sun. Apply the lighting.

**02 Pick your colours** Look at the tonal difference in your image. Select the Color Picker and sample each colour and shade into the Mixer palette. You'll end up with a lot more than you had originally – our rough sketch used just four colours, but we've sampled 13 different colours and tones from the sketch with the lighting applied to it.



**03 Paint in the new colours** Create another new layer and close the one with your coloured, lightened sketch on (don't delete it yet, you may need it for reference). Now paint over your line art, accurately placing the tones from the Mixer palette. The differences between the original version of your sketch and the tones created using the Lighting tool will become even more apparent.

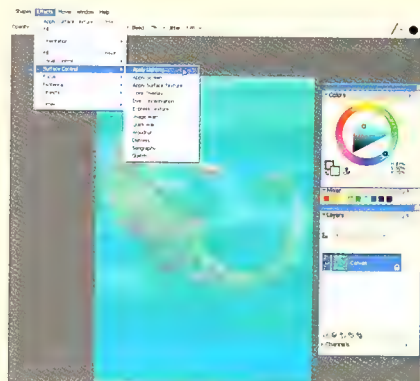




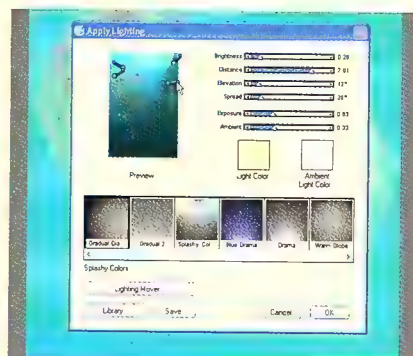
## Painting with light

How to build up lighting effects for maximum impact

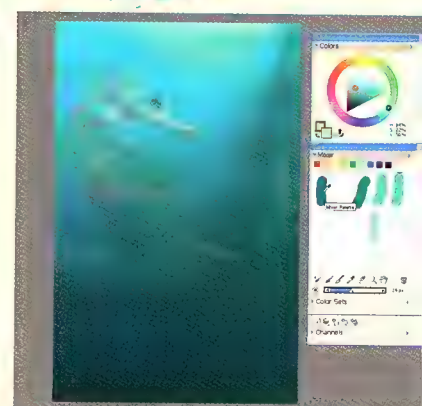
In Painter the best way to get accurate light is to mix lighting effects with painted light and shadows. You'll need to build up the shadows first, then start to concentrate on the highlights.



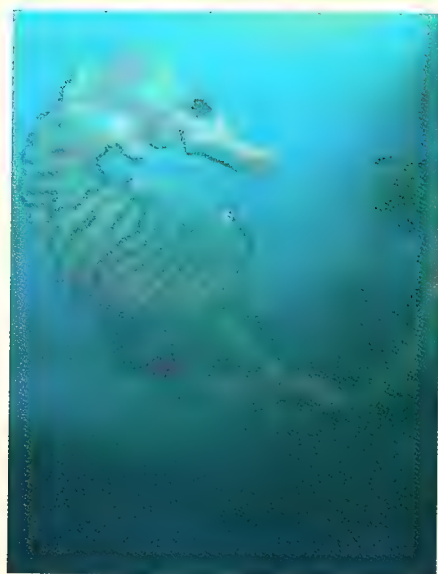
**01 Create the image** Create the basic, coloured image of your painting. Keep light and shade completely neutral at this point; concentrate on the colours of your subject and the background. Now go to Effects>Surface Control>Apply Lighting to start adding light to your artwork.



**02 Choose your lighting** Choose your preferred lighting type from the menu (we've chosen Splashy Colors in blue and yellow). Click the large dot on the light source to move it around. Click and drag the smaller dot to change the angle of the light and double-click it to add another light source. Place the light sources where you want (light radiates towards the larger dot).

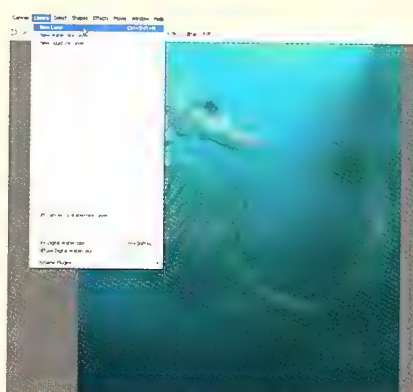


**03 Sample shades** The colours in your image will change once the initial lighting has been applied. Open the Mixer and use the Color Picker to sample each of the altered tones into it. Keep them separate – you want examples of each shade and tone, not mixes.

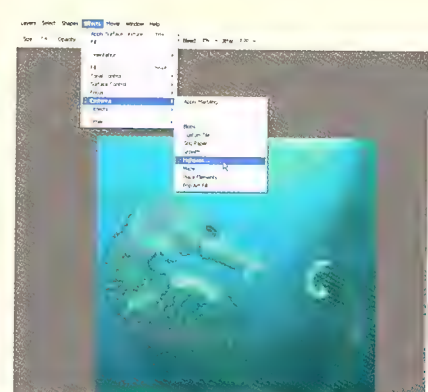


### 04 Paint shadows

Using the darkest tone from your image, paint in the strongest shadows and define the darker outlines of your subject using the same brushes that you created the image with. We've used blue light, which means that many outlines have become faded and need redefining. Set the Jitter on your brush to around 0.88 so lines aren't too precise.



**05 New layers** Create a new layer and use it to paint all of the highlights in your image. Use all of the highlight shades you sampled, working from dark to light. Set the Jitter on your brush back to 0.00, and the Opacity to at least 50 per cent so that your paint is semi-transparent, rather than fully opaque or transparent.



**06 Highpass the layer** Now go to Esoterica>Highpass, and Highpass the highlights layer. It's really important that the only part of your painting which you apply a Highpass to is this layer; don't drop your layers or apply this effect to the Canvas, otherwise you'll unbalance your shadow tones.

## Full face lighting

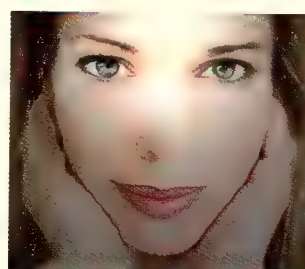
Balanced features with little shade



Lighting is one of the quickest tools you can use to dramatically change the mood of a portrait. Here the subject is lit from the front using a white light source with plenty of ambient light. There are very few shadows, and the main facial features are balanced and evenly lit. If you're going to get someone to sit for a photograph before painting their portrait from it, this is probably the best kind of light to use – it evens out skin tone and doesn't create too many shadows or highlights, making it easy to change the lighting for something more dramatic using Painter.

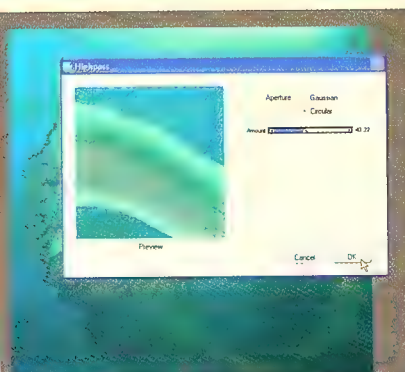
## Lighting from below

Dark and mysterious

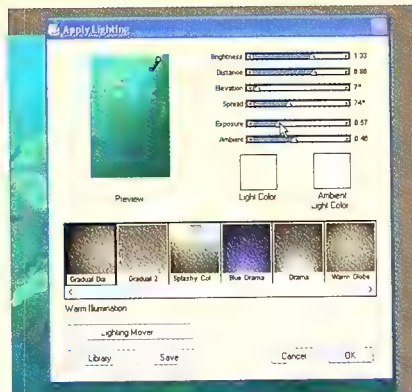


Lighting a face from below brings out the strong facial features – the nose and forehead, and the tops of the cheekbones and orbital bones. This creates a strong, defined profile while the rest of the face fades into shadow. The eyes pick up a certain amount of light and become the main focal feature. Lighting from below adds mystery and spookiness to a face – look at how kids will tell ghost stories with a torch under their chin! It can change the look of your subject quite dramatically: their nose and forehead appear larger and bones are more defined. Pale or brightly coloured eyes will stand out from the shadows, too.

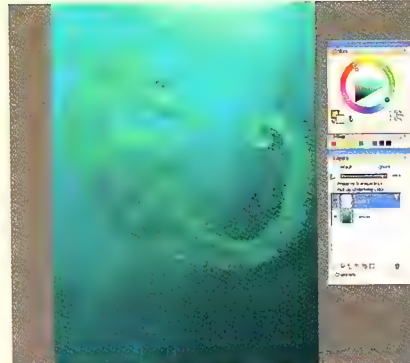




**07 Circular aperture** Choose the Circular Aperture from the Highpass dialog box — it brings out a wider variety of shades under Painter's lighting than Gaussian. Grab and drag in the Preview window until you can get a good look at your highlighted areas, and use the slider to choose how dark or bright you want your highlighted tones to be.



**08 More light** On the same layer, apply another light source to give the highlights even more brightness. We wanted our highlights to look like sunlit water, so we chose the Warm Illumination light in a soft cream colour, with white ambient light. This blended with our blue highlights to create clear shades of sea green.



**09 More highlights** You can skip this step if your light source is a fairly nebulous one, but for more precise lighting, such as torches, candles or our watery sunbeams, you'll want to add some highlights and definition to the source of the light itself. We've used the Leaky Pen in Pure White set to 15 per cent Opacity to highlight a sunbeam angling through the sea.

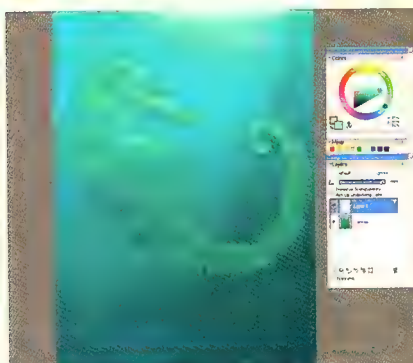


## Mixing light colours

Light doesn't necessarily work in exactly the same way as colour. For a start, you can make primary colours using light — red and green lights shining over each other will produce yellow light, for example. You need to be aware of this when choosing the colour of your light sources. Remember, the more colours you mix, the brighter your light will become, until it's pure white (which is made of all the colours in the spectrum).

## Bring out light with sunbeams

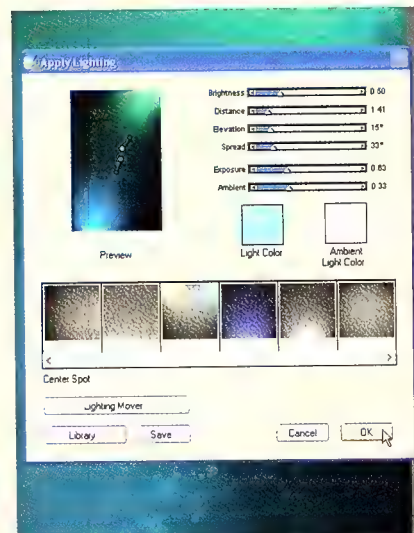
A great lighting trick: add sunbeams to your painting!



**10 Paint sunbeams** This is a great trick for bringing out beams of light. Select Chalk>Blunt Chalk, choose the brightest colour from your image and set the Opacity to around 25 per cent. Resize the brush so that it's the same size as your beam of light, and stroke it down the length of the beam once, easing off the pressure as you get towards the end.



**11 Drop and blend** Drop the highlights layer into the Canvas and get blending! Concentrate on blending the dark outlines of your image, but make sure there are no hard lines on your highlights too. We used the Just Add Water blender. This technique is called 'sfumato', and was developed by Leonardo da Vinci after he noticed that viewers can be put off by hard lines in a painting.



**12 The original lighting** Optionally, you can reapply the original lighting that you used to really bring out its effect on your painting. Here, we've used Splashy Colors again to make the sunbeam stand out as one of the most important parts of our painting.

## Lighting from above

A softer, sensuous look



Lighting a face from above brings out highlights in the hair, adds depth to the eye sockets and brings the subject's mouth into focus. Eye colour becomes more muted, lips look fuller and glossier and the bottom lip will pick up highlights, while the upper lip becomes darker and more defined. The nose remains a focal point, but you should watch out for areas of shade underneath both the nose and chin, and correct them if necessary. This is a softer look, and works well with pastels and oils to create a subtly diffused effect. Brush strokes will be more visible, so it needs a delicate touch.

## Lighting from the side

Experiment with coloured lights







Side lighting is the most difficult angle to master, but get it right and you can achieve an effect that's soft, but still adds an element of drama to your portrait. For best results line the light source up with your subject's eyes as this will illuminate the planes of the face fairly evenly. The eyes will stand out the most, along with the bridge of the nose. The hair will become shadowy. We've used white light, but using a golden yellow can reproduce the effect of candlelight or firelight, and fantasy artists can experiment with blue-toned side lighting to add some magic to a painting.



# Paint like: Art Nouveau

With curved lines and floral patterns we invite you into the world of Art Nouveau to create an autumnal piece of art...

## Tutorial info

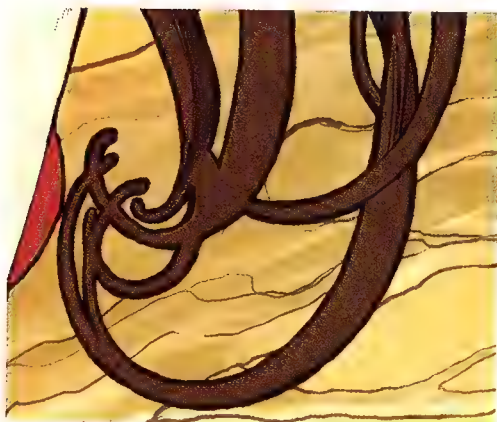
-  Artist  
Joanna Michalak
-  Time needed  
5 hours
-  Skill level  
Intermediate
-  On the CD  
Source files

**A**rt Nouveau, also known as Jugendstil, is an international movement and style of art, architecture and applied art – especially the decorative arts – that peaked in popularity at the turn of the 20th century (1890–1905). It was a reaction to academic art of the 19th century, and is characterised by organic, especially floral and other plant-inspired motifs, as well as highly stylised, flowing curvilinear forms. The origins of Art Nouveau are found in the resistance of William Morris, to the cluttered compositions and the revival tendencies of the Victorian era, and his theoretical approaches helped to initiate the Arts and Crafts movement. Around the same time the flat perspective and strong

colours of Japanese woodcuts, especially those of Katsushika Hokusai, had a strong effect on the formulation of Art Nouveau's formal language. The wave of Japonisme that swept through Europe in the 1880s and 1890s was particularly influential on many artists with its organic forms, references to the natural world and clear designs that contrasted strongly with the reigning taste. In painting and graphic design, two-dimensional Art Nouveau pieces were painted, drawn and printed in popular forms, such as advertisements, posters, labels and magazines.

Japanese woodblock prints, with their curved lines, patterned surfaces, contrasting voids and flatness of visual plane, also inspired Art Nouveau. Some line and curve patterns became graphic clichés that were later found in works of artists from all parts of the world. Leading practitioners included Alphonse Mucha, Aubrey Beardsley, Gustav Klimt and the American glassmaker, Louis Comfort Tiffany. Art Nouveau remained popular until around the time of World War I, but was ultimately replaced by the modernist Art Deco style.

*"Art Nouveau pieces were painted, drawn and printed in popular forms, such as advertisements"*



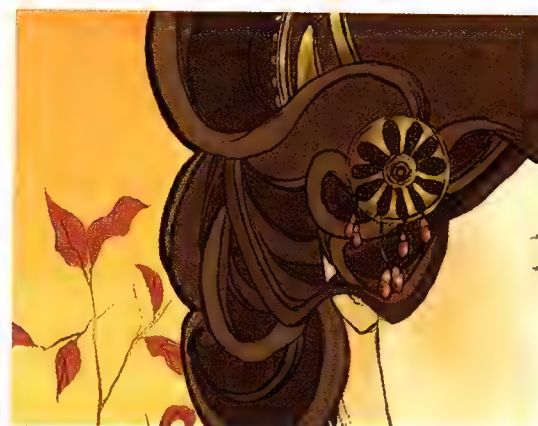
### Stylisation

Art Nouveau artists gave up the realistic approach and used stylisation instead, especially when it came to hair. It becomes another ornament that's unrealistic, curvy, and marked with a bold outline. But it's not only hair – flowers, plants, branches are used as a part of stylisation, as well as long, flowing fabrics.



### Pattern

Floral elements dominate the pattern designs too. They are used as backgrounds, sometimes as part of clothing and jewellery, but mostly as sophisticated or simple borders. They can be replaced with parts of Byzantine mosaics, or complicated and dense curvy lines.



### Flatness

Art Nouveau served a decorative and practical purpose; it had to be eye-catching because it was used in advertising. The artists replaced loose brush strokes with flat colours to complement the clean, strong lines of the drawing. While the drawing itself becomes more complicated, the colouring has to be simplified.







## Creating the figure

We show you how to stylise a figure with Art Nouveau features



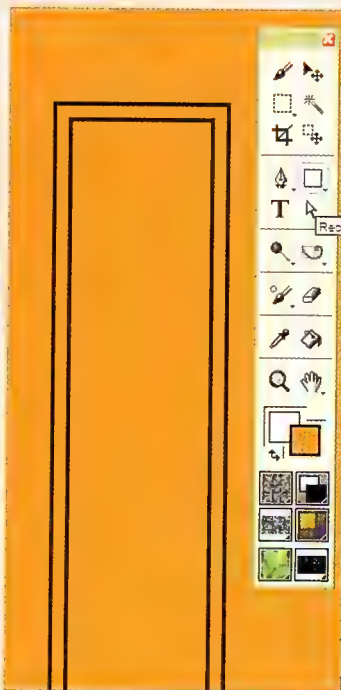
**01 Sketching the pose** If you have problems thinking of a pose, use a photo. We start with a loose sketch in blue. Choosing a different colour for the sketch will help you draw the actual line art later. You can modify the hair and add some stylised attributes.

**02 Background motif** Using motifs from nature is typical in this style of art. Flowers, branches and all kinds of plants can be drawn realistically or turned into graphic forms. Here we've chosen a tree with some leaves to illustrate the autumnal mood.

**03 Sketching the border** Stylised borders are one of the most significant parts of Art Nouveau. We chose a rather closed, simple, arc-based border. At the moment you don't have to worry about details – they will be more important later (when you work on the actual line art).

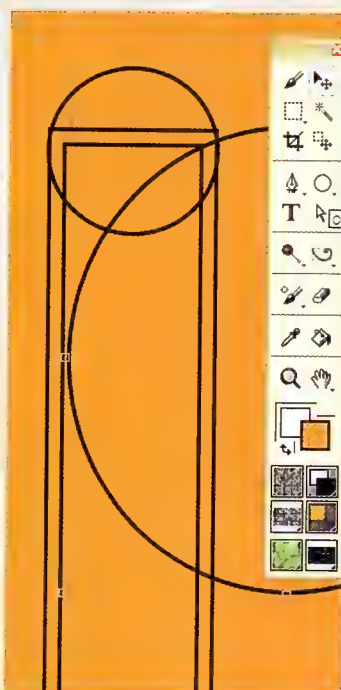
## Creating a border with shape tools

If you have problems drawing straight and clean lines, shape tools can be helpful



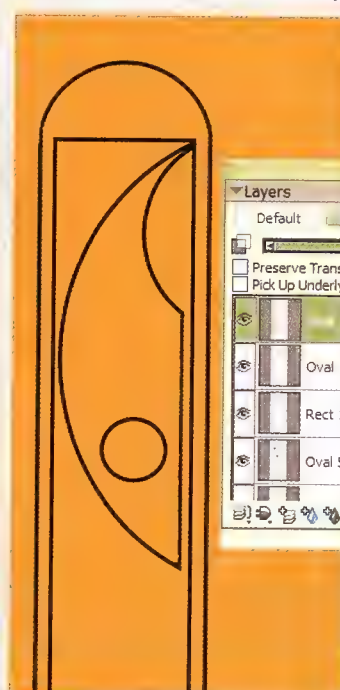
### RECTANGULAR SHAPES

If you want to create border columns choose Rectangular Shape from the side menu, then mark Stroke. Now you can decide the size and shape of the object you want to draw by stretching it (hold the left mouse button or the button in your tablet pen).



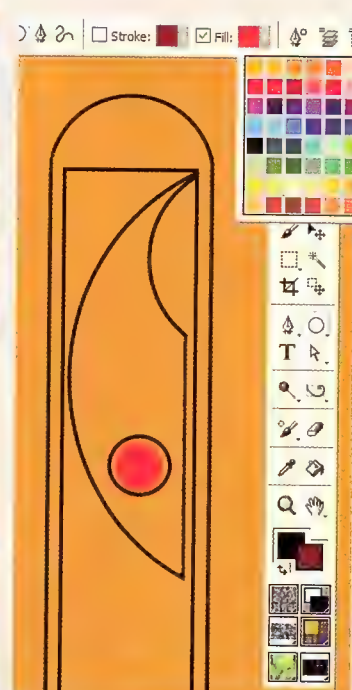
### OVAL SHAPES

Now you can create a pattern inside your column by adding a few oval shapes from the same menu. Every shape will be automatically created as a new layer, so you will be able to move them around later and construct your pattern more precisely.



### EDITING THE SHAPES

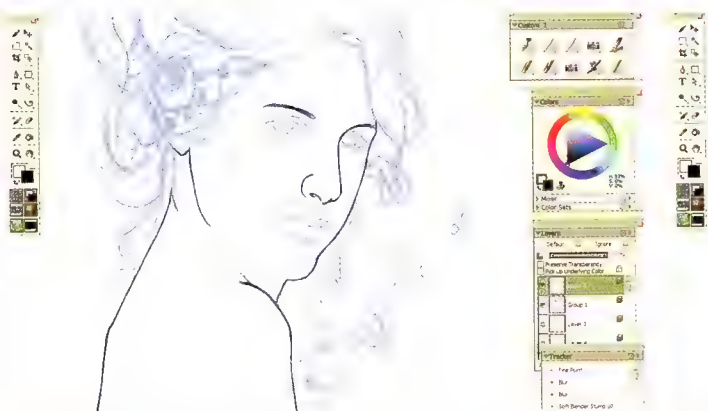
In order to remove parts of the shapes that you don't want, simply choose Commit from the Layer menu (right-click on the shape layer). Now you can just erase those parts of the shapes that are unnecessary for your pattern or incorrect.



### COLOUR FILL

If you want to make the pattern more varied and complicated you can also add shapes that are filled with colour. Choose the shape you want from the side menu and mark Fill this time instead of Stroke. Now pick the colour you want to fill your shape with.

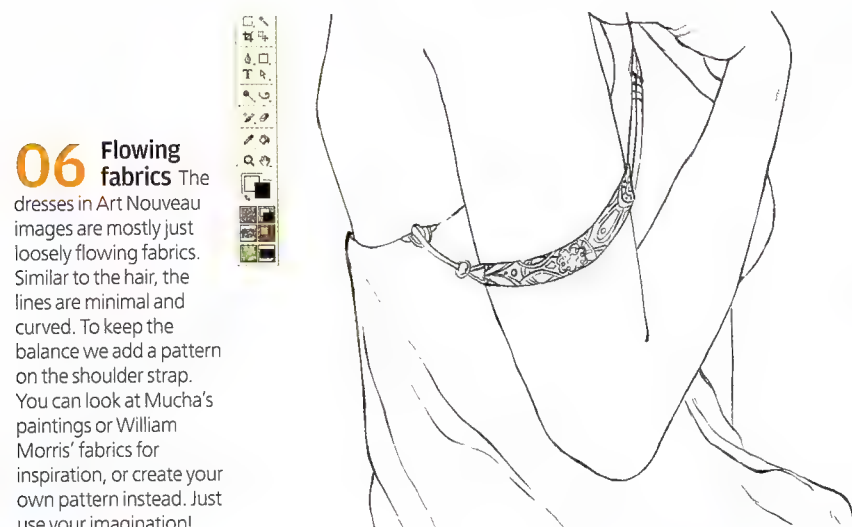




**04 Start with the line art** When you are happy with your concept sketch you can start with the line art. Add a new layer above the sketch and start to draw following the lines. We're using Pens>Fine Point at 100% Opacity and size 4 in Black here.



**05 Stylised hair** Another very important feature of Art Nouveau is the highly stylised hair. You don't need to draw every single strand of hair, just use a few curved lines to mark its flow. At this point we don't draw the jewellery, leaving the finer details for later.



**06 Flowing fabrics** The dresses in Art Nouveau images are mostly just loosely flowing fabrics. Similar to the hair, the lines are minimal and curved. To keep the balance we add a pattern on the shoulder strap. You can look at Mucha's paintings or William Morris' fabrics for inspiration, or create your own pattern instead. Just use your imagination!



**07 Skin** Whether you choose to paint a fully shaded body or keep your colouring flat, the only thing your line art needs is the outlines of the body. You have to mark the body's curvature on the skin, and you can additionally draw few delicate lines in places like shoulder blades and shoulders.

## Draw the outlines

Strong lines are a characteristic feature



**08 Strong outlines** One of the most characteristic features of Art Nouveau is its strong outlines. We draw them around our figure, but we thicken only the external lines – they will make the remaining lines appear finer and thinner. You don't have to worry about keeping the bold lines the same size as making the thickness variable will make it look more natural.



**09 The tree** We apply exactly the same rules while drawing the line art for our background tree, but instead of thickening the external lines, we keep them rather thin and delicate. It is also better to draw this on a separate layer, because we will need to change its opacity later on.



## Art Nouveau in modern form

When you want to use Art Nouveau stylisation it doesn't mean that you have to limit yourself only to pretty women and floral ornaments. The Art Nouveau stylisation can be used in any kind of work you wish – from a portrait to a comic book. All you need is to try to turn the reality around you into a stylised decoration. Experiment with modern objects and try to incorporate Art Nouveau elements into your own style!



## Stock photos

If you don't have a model to draw from live or an idea for a pose, stock photos might be a big help for you. Some stock artists will provide you with great and very inspirational photo sessions, with great poses and even equipment and fabulous clothing. Examples of great and useful galleries are [www.lockstock.deviantart.com](http://www.lockstock.deviantart.com) and [www.faestock.deviantart.com](http://www.faestock.deviantart.com).



## Jewel colours and rich patterns

We show you how to mix a Color palette for an autumnal Art Nouveau image

### Smooth line art

Did you ever wonder how the Art Nouveau artist created their smooth and clean lines? When you look at the reproductions in art books they seem perfect. But in fact they are far from that – if you could take a look at the original Mucha posters you would see many irregularities. So don't worry if your line art doesn't look very smooth – when you resize your picture, it will look perfect.



**10 More hair** Now that we've drawn the tree we're going to change the composition a bit, and balance the right side with a few strands of long hair. Again, we draw curved lines, which cross each other at the ends. We round the endings and remove the crossing lines to get the characteristic Mucha style of hair.



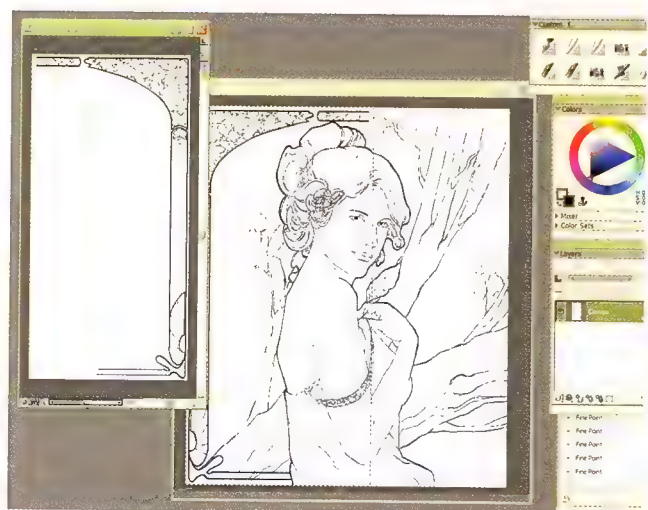
**11 Border pattern** We now fill the upper part of the border with a floral pattern (on a separate layer). We chose to draw leaves and little round fruits as these will correspond best with our subject. We will only one side (left or right) of the border with the chosen pattern.



**12 Repeating the pattern** You don't need to reproduce the pattern by hand to fill the centre part of the border. Just copy a part of the previously drawn leaves and paste it into the centre part. Remove the redundant areas. Group the pattern layer with the border layer and collapse them. Now it's time to take care of the other side.

### 13 Symmetrical border

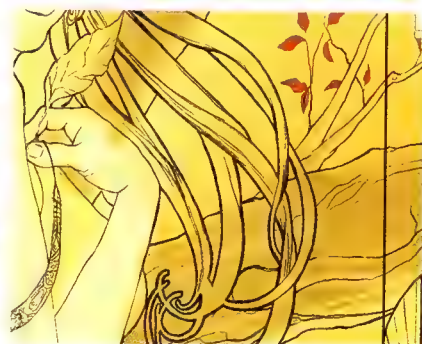
It's hard to draw a symmetrical border, but thanks to the copy and paste option you don't need to worry about it. Select the border and choose Edit>Copy, then Edit>Paste. Select the new layer again and pick Effects>Orientation>Flip Horizontal. Put the two halves precisely together and drop the two layers. Your perfectly symmetrical border is now completed.



**14 Choosing colours** We want to create an autumnal mood, so we choose warm colours based on yellows, reds and oranges. Add two new layers underneath the line art (keep the figure, border and tree on separate layers in case you would like to change anything later). With such precise colouring it's better to have different layers for the figure and the background.

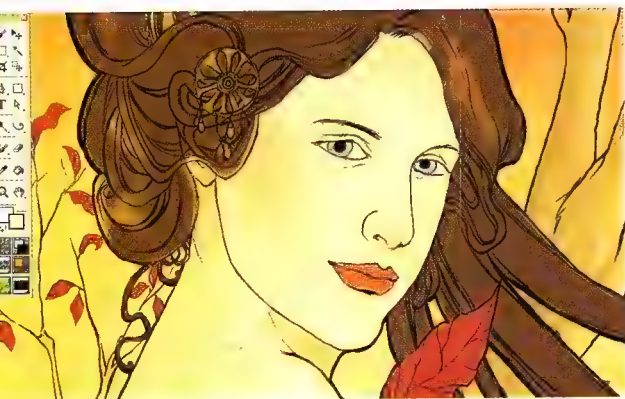


**15 Blending colours** We hide the layer with the foreground for a better overview, and blend the sky colours. We use Blenders>Grainy Water at 80 per cent Grain and 29 per cent Opacity here to get the irregular gradient effect.



**16 Colouring the tree** The tree shouldn't draw too much attention and stand out, so we choose light olive greens for the colouring. You can also add more texture with lighting and shading here. At the end of the whole colouring process we will set the Opacity of the tree line art to 60 per cent.





**17 Skin shading** We pick a light tone for the skin and colour it in a flat tone. Later we use a slightly darker tone and Airbrushes>Fine Detail Air on a low opacity to add some delicate shading on her cheek bones, throat, fingers, back and elbow. You can also blend it with Grainy Water or Soft Blender Stump.



**18 Painting the face** Now we need a new layer above our line art to paint the lips, nose and eyes. Even if the rest of the colouring remains flat, those elements can be modelled more realistically, yet still quite simply. Our main goal is to make them look softer. We use the Fine Point Pen on a lower opacity and a lot of different blenders.

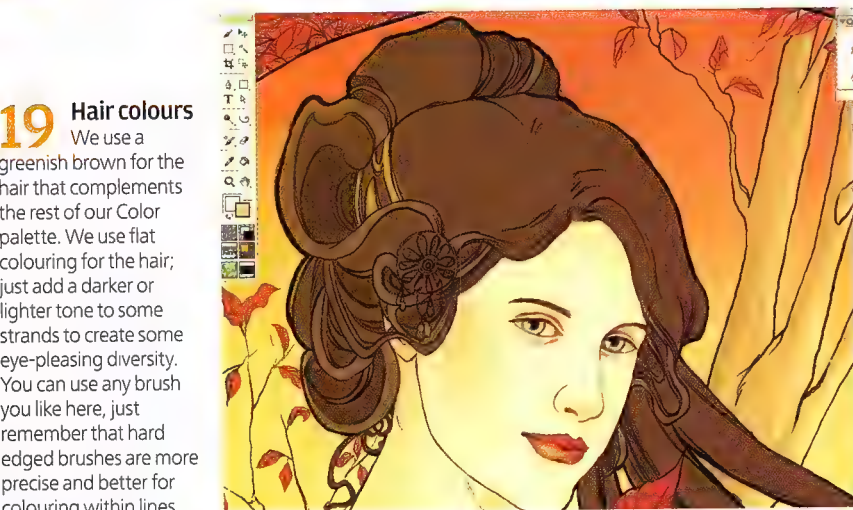


## Textures

Applying a texture to your drawing or painting can take it to a new level. You can add an antique feel to the picture, create a new mood or turn a simple drawing or sketch into old-looking sepia artwork. Some sites where you can find many great textures to experiment with are [www.cgtextures.com](http://www.cgtextures.com), [www.resurgere.deviantart.com](http://www.resurgere.deviantart.com) and [www.sanami276.deviantart.com](http://www.sanami276.deviantart.com).

## Sprinkle with Nouveau dust

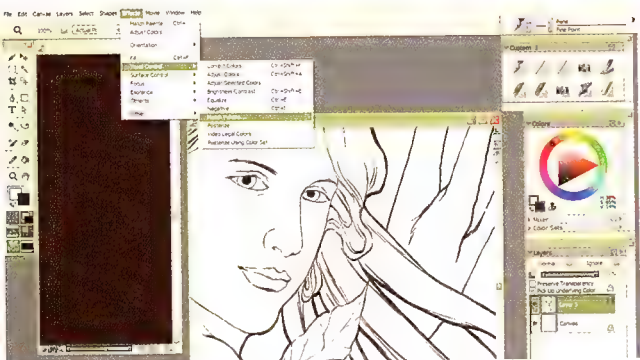
Adding iconic flavouring



**19 Hair colours** We use a greenish brown for the hair that complements the rest of our Color palette. We use flat colouring for the hair; just add a darker or lighter tone to some strands to create some eye-pleasing diversity. You can use any brush you like here, just remember that hard edged brushes are more precise and better for colouring within lines.

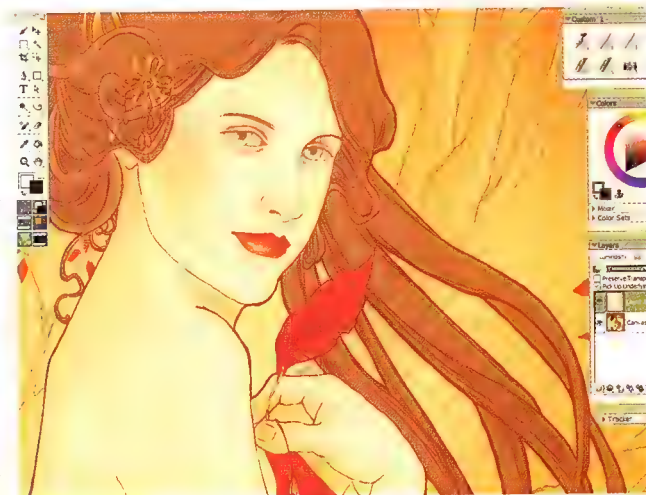


**20 Colouring the border** We fill the gaps between the leaves with the darker of the tones used for the hair. The leaves are red to complement the dress, with dark shading along the inner lines (you can blend it a bit with Blenders>Grainy Water). The fruits are yellow to make them stand out and add a bit of variety to the other colours that are dark and similar.



**21 Changing line art colour** Our line art is black and stands out a bit compared to the warm palette of the picture. We can change it using the Effects>Tonal Control>Match Palette option. The easiest way is to create a new file and fill the canvas with the desired colour (we used dark brown), and then match the line art colour with the other file's colour.

**22 Texture** If you want an extra touch-up for your newly created Art Nouveau piece to give it an antique look and increase the flatness, use a texture (we used a Fine Paper texture here). After you have saved your file with all layers, drop them and add the texture on the top. Now just play around with the layer settings and opacity until you get the texture result you desire.





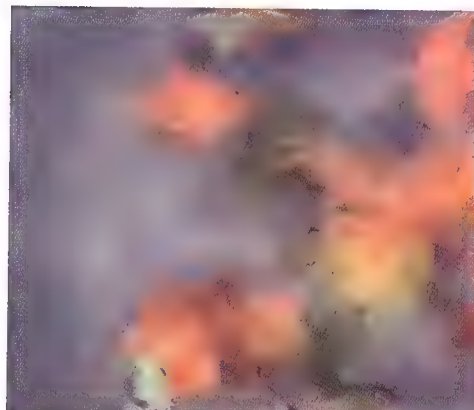
How to...

# paint reflections

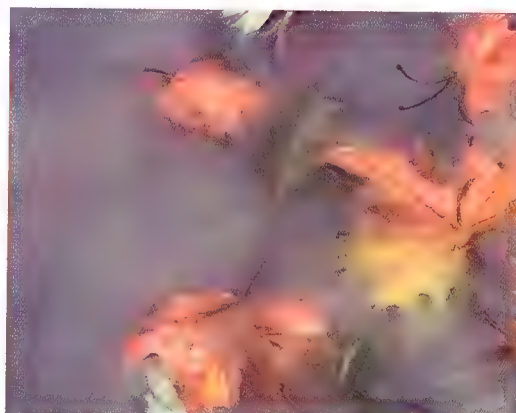
This time around, our Art Study takes a reflective look at the mirrored images in our paintings...

## Still reflections

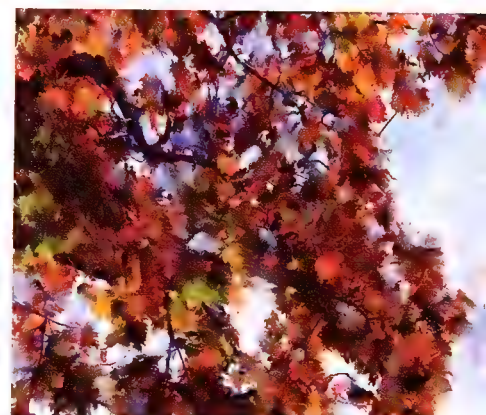
Here we have a puddle reflecting some overhanging leaves. It's subtle, but is a good method of creating abstract atmosphere. See how we went about creating it below...



**01 Concentrate on the main image** We wanted to paint leaves floating in a puddle as the main image, and have the reflection of overhead branches as a secondary image. There are a lot of ways to do this, but we decided to paint the images separately.



**02 Refine the main image** The finished piece will be somewhat abstracted, but we wanted these leaves to be the focal point, so we gave them some veining detail and luscious colours. We did all the painting here using Acrylic Captured Bristle, Just Add Water and Soft Airbrush 20.



**03 Painting the overlay** We did a quick spattering of motley coloured leaves on some branches, then layered this painting over the first one and erased at a low opacity where we wanted our main image to show through. Then we brightened the colours.



## Horizontal reflections

### INSPIRATION

Since a lot of digital art uses photos as clone sources or inspirations, we need to think about how to envision a scene as a painting. Let's take a look at this quick watercolour for some ideas.

### IMPORTANT DETAIL

The reflection of trees in a lake will often appear just as detailed as the trees themselves, so we'll use our artistic license to indicate that it's a reflection by painting them as softer and smoother.

### BRUSH STROKES

Concentrate on keeping your strokes transparent, wispy and watery with that fringed edge that says "watercolour".

### SELECT YOUR BRUSHES

Use lots of the watercolour brushes for this, including Fine Camel, Diffuse Grainy Camel, Bleach Splatter, Pure Water, and Runny Wash Camel. In traditional painting the Camel brushes have always been one of our favourites.

## Glass reflections

### CHOOSE YOUR REFLECTION

This image of sunglasses resting on the ground offers infinite possibilities; they could be resting on green grass with a finished landscape behind them or left as this one is, with all the focus on the lens.

### A WEALTH OF POSSIBILITIES

Glass reflections offer us even more creative possibilities, whether they're on a department store window, a bedroom mirror, sunny glints in a glass of lemonade, or a landscape in a pair of sunglasses.



### Just for fun

Just for fun, try using the human eye itself as a canvas for the reflections. We found it quick and easy as we sketched an eye using the Oil brushes, and placed a hand of cards over the pupil. What other objects can you think of to reflect within someone's eye?

### CLEVER COLOUR

Using the Acrylics Captured Bristle brush set to full Opacity, with Color and Depth chosen, rough in the shapes using vibrant colour, along with mousy greys and browns to balance them out.

### COMPLETE YOUR SKETCH

The landscape within one lens is abstractly recognisable. Depending on the angle of the second lens, you can either paint a continuation of the landscape there or leave it messy with interesting brush strokes.



# Art study | How to paint reflections

## Broken reflection

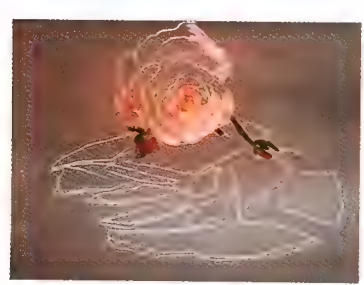
Instead of plumping for an obvious reflection, why not experiment with something a bit more interesting, such as this broken mirror?



**01 Background colour** The rose amid shattered mirror images is an interesting one to do. Use the Thick Wet Oils 30 brush, set to default, which includes Depth and Color. Choose Direction in the Color Expressions tab to paint a new canvas using apricots, blues and greys for a background.



**02 Sketch your image** Now choose the Oily Colored Pencil 3, still using default settings and white in the Color palette. Sketch a rose and random mirror shards onto the background, saving incrementally along the way. Don't worry about depth because that will come with the paint shades later.



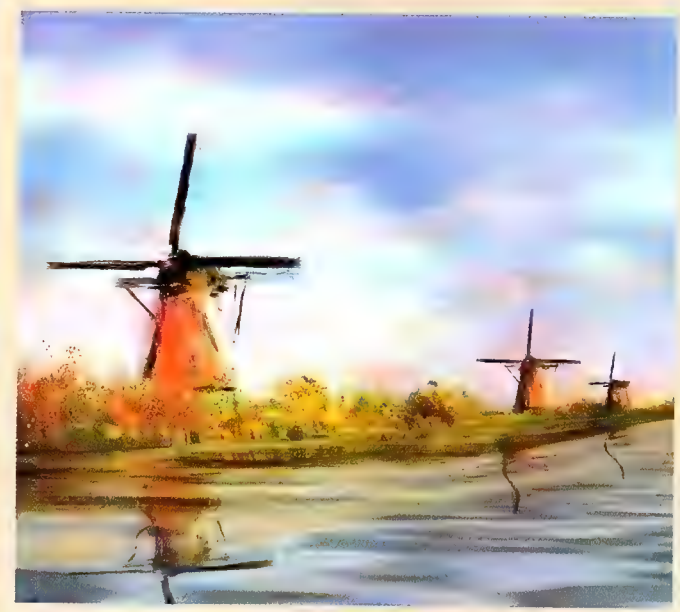
**03 Experiment** Paint between the lines using Acrylics Captured Bristle with Impasto Color and Depth. This is such a lovely brush. Notice that as you continue to stroke over the same area you're building realistic bristle depth. Experiment with multiple shades of each of the colours in your palette.



**04 Shadows and highlights** Start creating highlights using the FX Glow brush and shadows with the Photo Burn brush. Add more blues using the Soft Airbrush 20, starting with 2-3% Opacity. Mentally spread the rose outwards to work out where to place the reflections in the shattered glass.

## Reflections that ripple

Water reflections don't always stay still. Sometimes they're rippled or even choppy because of a breeze or wind. In this segment we will look at some ways of making reflections behave, even when the wind doesn't. This technique works for just about any brush medium.



**01 In the beginning** We began painting this one as we would any waterscape, with a flat blue expanse to indicate the area for the water. We'll consider elements like focal point and colour details later. We decide to paint some windmills along the edge and go from there.



**02 No need to repaint** We could begin to repaint the windmills in the water area, but instead we'll select them with the Lasso, copy, paste, and then flip and transform the image of sky and windmills to fit next to the grassy bank. Wasn't that easy?



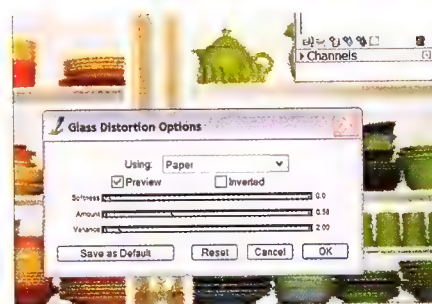
**03 Making ripples** Now for the ripples. This takes some patience as all our brushes are set to a low opacity to create a silken, shimmery effect as we paint with light. After dragging the Thin Distorto brush lightly through the images, we begin to paint meandering shapes, alternating between FX Glow and Photo Burn.





## Glass distortion

Peering at images through textured glass reveals some wonderfully reflective qualities. For this illustration we took a photo of dishes in a kitchen cabinet and applied the Corel Painter Glass Distortion plug-in.



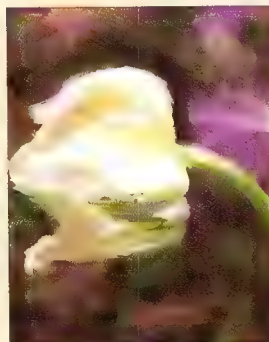
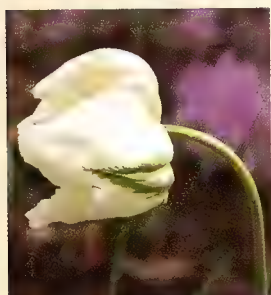
**01 Finding what works** We cropped the photo to the desired size and resolution (300dpi). Photos of objects work better than people or animals for this technique because in general we don't like images of distorted living beings, and our minds can fill in the blanks where objects are concerned.

**02 Define the images** Clone the photo so that you're working on a copy, then go to Effects>Tonal Control, choose Brightness>Contrast and move the sliders equally about two-thirds of the way. The distortion makes it necessary that the objects be somewhat clearly defined.

**03 This is where the fun starts** Choose the Glass Distortion Dynamic plug-in at the bottom of the Layers palette. In the screen that presents itself, use Paper as the source and play with various paper textures in the Papers palette. Now click Apply. Stroke the Distortion Pinch brush randomly through the image and copy the layer, setting it to Overlay mode for more sparkle.

## Create a mirrored reflection

While we're on the topic of painting mirrored and reflected objects, it occurs to us that there is yet another way of mirroring, and it can produce some fascinating composites and very cool discoveries.



**01 Choose an image** We cropped this tulip from one of our photos. For this painting we needed one strong image with good contrast, and we liked the colours. The resulting painting would make an interesting wall hanging or a greeting card.

**02 Ready to paint** To paint the tulip, use the Thick Acrylic Bristle 10, using a large brush size, 100% Opacity, Boost (under the General tab) set at 100%, and Depth (under the Impasto tab) set at 3%.

**03 Put it all together** Now create a new canvas, and copy and paste the tulip onto it four times. Use Orientation (under Effects) and the Layer Adjuster tool to resize, rotate and place the selection. Position so all four images create a whole.





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# Paint movement

Capture movement with different brushes using loose strokes to express emotion and energy, for a lively and expressive way of painting

## Tutorial info

Artist  
Zhu Hai Bo

Time needed  
2 hours

Skill level  
Intermediate

On the CD  
Starter sketch

How do you express the dynamic feeling of painting? How can you make your painting effects more lively and expressive? It's all about movement. Movement is not simply applying a Motion Blur filter, movement is a feeling that expresses basic things about the object. Great movement expression can tell a great story; in just a few strokes it can explain everything. Perhaps people like finished works rather than sketchy ones, but what do 'finished' and 'unfinished' mean? Painting is not just about showing off your techniques, it's about telling a story. If a few words can tell it all, why make a long speech?

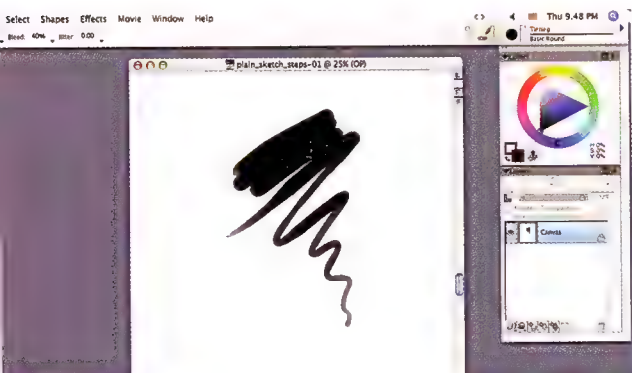
The biggest difference between paintings and photographs is that painting can be more subjective. Full details and exquisitely realistic paintings may amaze you, but sometimes too perfect means boring as there's no space for imagination.

For expressing movement, you need to capture the essence of rhythm first. We call it 'gesture', especially when drawing people. Take a look at some great works, such as those by Anders Zorn, Nicolai Fechin and Joaquin Sorolla. See how these painters used loose and fresh brush strokes to express movement. But painting movement doesn't mean being loose and rough – it means being bold, being simple and being direct. By painting your full feelings about the object, you can lose some likeness and details. It doesn't really matter, just make sure you don't lose the feelings! You can also exaggerate them, letting expression and gesture shine out strongly and more visibly in your image.

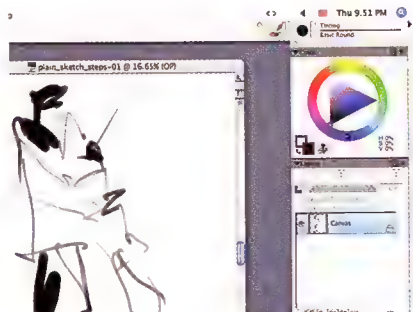
For this tutorial, all brushes are Painter's default brushes. The 'plain sketch' image file of this tutorial is included on the CD for you to refer to.

## Drawing movement

Are you ready to rock with the brushes? Okay, here we go...



**01 Choose a sketching brush** This tutorial about movement starts with how to make a concept sketch in Painter X, although you can start with the sketch on the disc. We drew a scene of a couple dancing. Create a new file and prepare a plain sketch to get some idea of the composition first. Choose Tinting>Basic Round brush.



**02 Get the idea** Choose black in the Colors palette. The default Opacity setting of Basic Round is 13 per cent, a little bit light. We want a more heavy effect, so set the Opacity to 30 per cent. Facing a blank canvas may feel confusing, so draw something on it. The first step is to catch the idea from random lines to find the right pose for the couple dancing.



**03 Rough sketch** Here's an example of a plain sketch just for catching ideas. Don't worry about details. Let's get to the action of the figures' gestures first. If Basic Round's brush strokes can't give you exactly the right shapes, switch to white and use white strokes to edit the shapes of the lines. Depending on your background colour and layers, you can also use the Eraser for this.



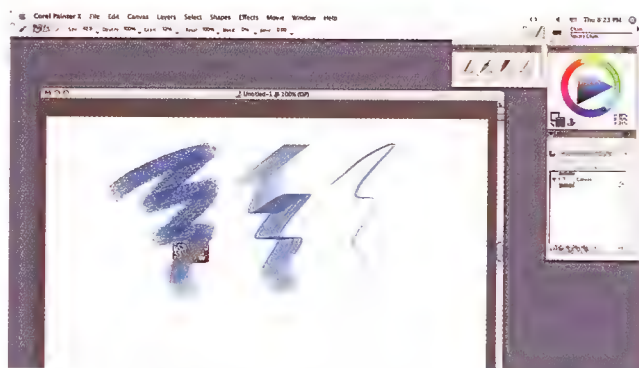
## Laying down the basis

Let the movement emerge

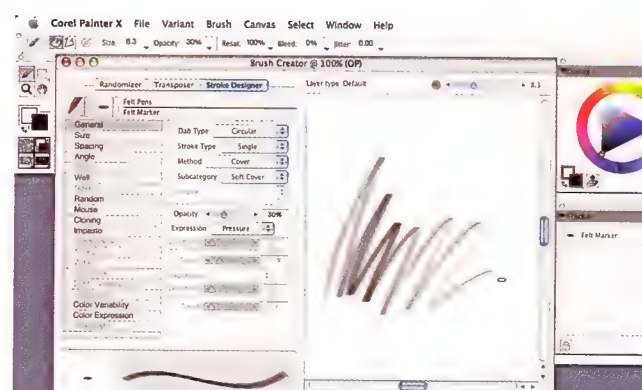
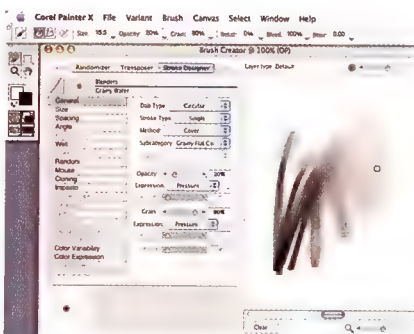


### Start with shapes

Usually, most people like to start a drawing with lines. It's a common habit in traditional media to start with pencil or charcoal to draw the line work, then colouring and detailing. It offers full control. But we're working with digital media, which is more convenient and flexible. It's easy to cover and over-paint every stroke, so why not start with shapes using a bigger brush? Maybe it sounds 'dangerous' to lose control, but the soul of a painting isn't accuracy, it's the relativism.



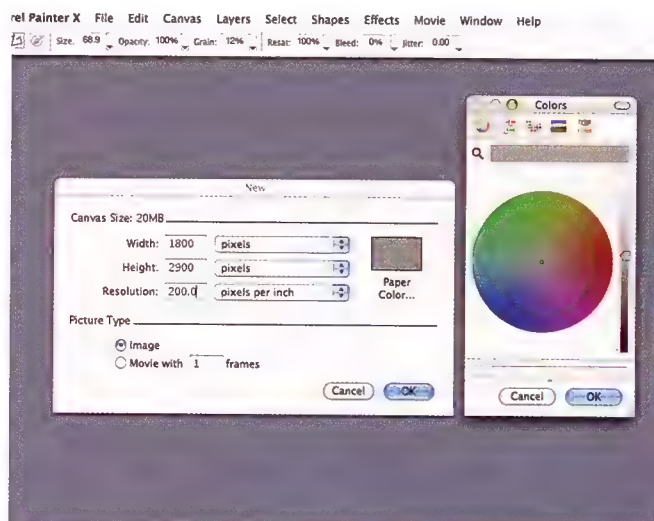
**04 Create a custom brush palette** Painter has many beautiful brushes, and a custom palette is a convenient way to choose the ones you want. You need four brush variants for the main sketch: Chalks>Square Chalk, Palette Knives>Smeary Palette Knife 30, Felt Pens>Felt Marker and Blenders>Grainy Water. On the Brush Selector bar, choose the brush you need, then drag the icon into the Painter interface.



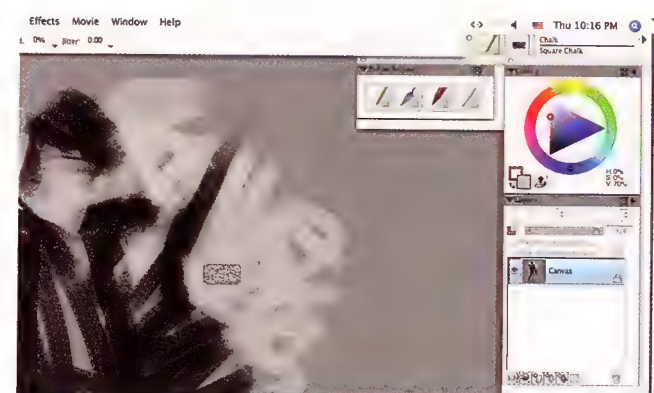
**05 Brush settings** Let's do some custom brush setting for better results. Choose Felt Pens>Felt Marker then tap Cmd/Ctrl+B to open the Brush Creator window. On the General window, go to Method and change Buildup to Cover, and the Subcategory to Soft Cover. Now set Opacity to 30 per cent. You will get a nice cover effect and a smoother marker pen.

**06 Blender settings** Choose Blenders>Grainy Water and set the Opacity to 20 per cent. The default Opacity setting is 80 per cent, far too much for the effect we're creating. The Grainy Water brush is good for colour mixing, but we need a very soft blending effect, so 20 per cent Opacity is perfect.

**07 Choose paper colour** Now it's time to begin the main image itself. Choose Cmd/Ctrl+N to create a new file. In the new window, choose a middle-grey colour as the Paper Color. Plain backgrounds work best as they don't lead the eye away from the essential action.



**08 Gesture drawing** Using the plain sketch as a reference, choose Square Chalk from your Custom palette. Select black from the Colors palette. Even in your main sketch you should still be bold; draw something first rather than face a blank canvas. This step is all about capturing the figures' gestures. Don't worry about accurate anatomy, as your goal here is to create body language.

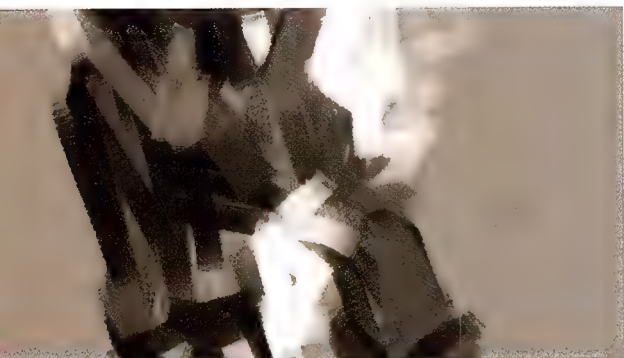


**09 Rough shapes** Every complicated object can be simplified as basic shapes. The Square Chalk brush can create some rough and thick brush strokes, with which it's easy to draw some quick, big shapes. After creating the basic figure shapes, choose a light grey colour for the faces and the background.



## Refine the shapes

Let texture and form come through



**10 Basic values** More shapes have come out, and now the basic colour values should be clear. The levels of black and white are the most important thing. For example, the hair, black shirt and leather pants are the darkest parts, the strokes on the background are almost white and bring out the figures, and you can see where the varied grey tones now need to be levelled out.

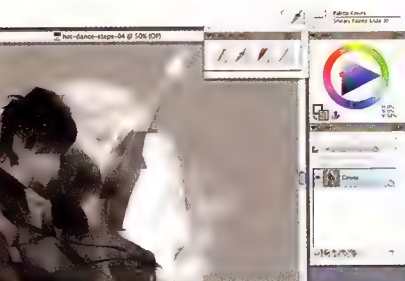
## 12 Forward and backward

It's challenging to draw leather textures, and you should be aware that you're not only drawing leather pants, you're drawing the legs that fill them. There are two legs, one in the foreground, the other further back. How do you express this 3D space? Let the back leg fade into the background, using simple and very light brush strokes.



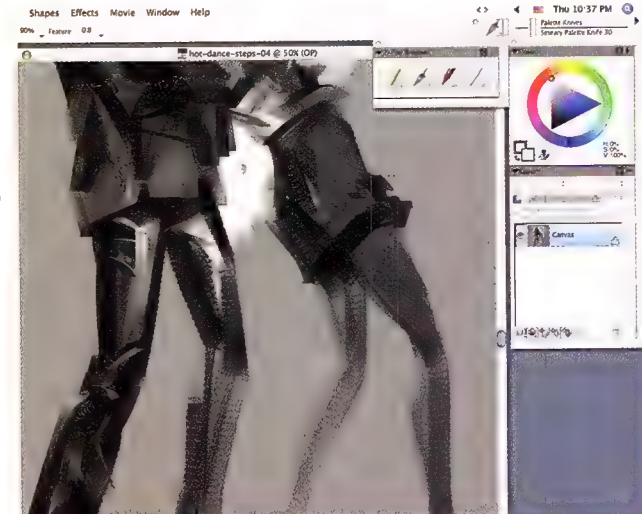
## 14 Work with the Palette Knife

Choose Smeary Palette Knife 30 from your Custom palette. Many people avoid using this square brush for human figures, but the Palette Knife brush can create some beautiful shapes. The Smeary Palette Knife 30 brush can also mix colours. Depending on which direction you use the brush strokes, it's a little bit hard to control – but work with it more and you'll love it!



## 15 Building shapes

Let's go to the part of the picture with the leather pants. Keep using the Smeary Palette Knife 30 brush, but reduce the brush size a bit. Repaint the shape of the leather pants to get some sharp edges. For the highlights, make some clean and lively brush strokes that will express the feeling of the leather texture.



**11 Block in shapes** Keep blocking in shapes using a big brush size. Don't be afraid that you will mess up the sketch – it's only a rough under-painting here. Exaggerate the shape's design, be bold and feel free. And don't forget to save your work! We saved as a PSD file here because no unique Painter brushes were used, and it can also be opened in Adobe Photoshop or other software that has PSD file support.



## Rock the Palette Knife brush!

The Palette Knife brush can make some beautiful and varied strokes. It's great for expressing movement, but it's also hard to control. How can you use those square strokes to paint the human figure? The key is knowing that every stroke is a shape. If one square stroke can't draw the shape you want then edit the shape with new strokes using the background colour. Rotating the canvas can also help you get more control over the Palette Knife brush.



**13 Draw miniskirt and legs** For the female dancer, it's the same thing. When you draw her legs, don't forget the relationship of forward and backward. And for the miniskirt part of the image, remember that it's not only a flat shape, it's a form that has depth.



## Detailing

Let's get groovy!

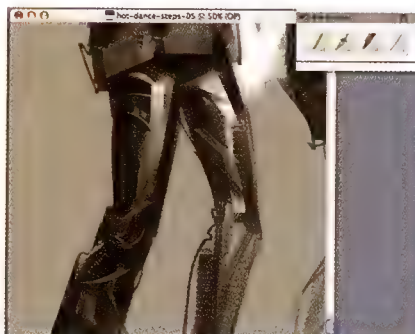


### Build the attitude

How do you make your figure drawing more attractive? Certainly, it needs some knowledge of human anatomy and details added, but this isn't enough. You should put more information into your figure drawings so that people can feel the actions and attitudes in your image. Always ask yourself, "What are my subjects doing?" Never forget the actions and attitudes of the figures – we need expressive movements detailed, not just realism.



**16 Check out your main shapes** Zoom to fit, so you can see your whole image. Check out the main shapes. It's not yet detailing time; like building a house, you should put in some good groundwork first. Don't try to add more shapes in this step – watch and compare, point at the main shapes, edit them if necessary, but keep them simplified.



**18 Line work for movement** Lines can let us feel direction and rhythm. In this step, the goal of line work isn't just to define or edit shapes, it's for expressing movement. Let the lines follow the figures' gestures, make them jump and dance, adding to the intimacy and intensity of the image.



**17 Add line work** Create a new layer, double-click the layer thumbnail and rename it. Choose Felt Marker brush from your Custom palette. Draw some lively and loose lines around the main shapes; make them look richer and more expressive. Don't just trace the edges of the shapes because it will look boring.

### 19 Line work for energy

Lines can also express the energy of the figures. For example, draw the lines for the female dancer's leg. Based on the main shapes, you need to try to express the energy of her legs. It's alive and fresh, not just a boring anatomy lesson! Use the lines. Feel the energy, imagine you are her, and you're posing like her. Let your lines follow your feelings and walk around on the canvas.

## Picking brushes The right tools are important

To really give the feeling of movement and energy, it helps to stick with light and fluid brushes. Anything too thick will literally weigh the image down. Here are the ones we used in the tutorial.



#### TINTING: BASIC ROUND

We used this one to make our initial sketch. It is good for mixing light and dark areas



#### SQUARE CHALK

This one is great for laying down lots of loose and expressive marks, especially when it comes to adding lots of information quickly.



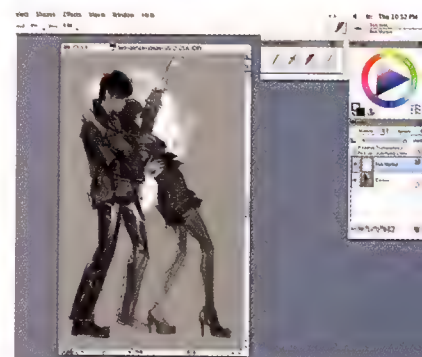
#### FELT PENS

Used to apply thinner areas of detail, and also more random wiggly lines to help the whole movement feel



#### SMEARY PALETTE KNIFE

Although it can be tricky to control sometimes, for quick and simple shapes the Palette Knife is excellent



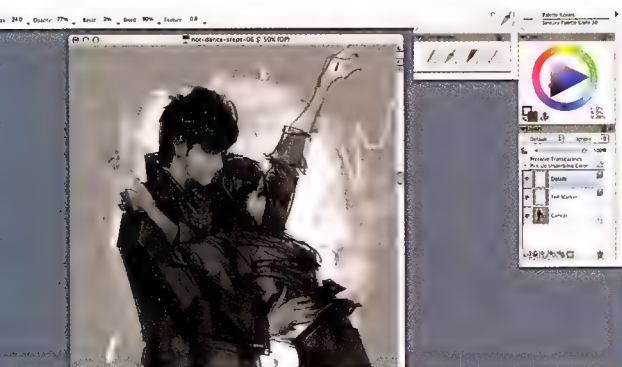
### 20 Check your lines

Check the whole image and see how the lines work. Because the lines are on a separate layer, you can edit them without messing up the basic shapes. Don't draw lines with the same level or same intensity, make them varied.



## Tread between detail and gesture

Work out the best combination



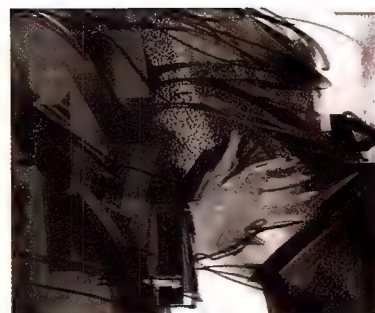
### 21 Refine and focus

Create a new layer for detailing. Double-click the layer thumbnail and rename it. Choose Felt Marker brush for refining and focusing details. Adding a new layer doesn't mean adding a lot of details; the goal of details is bring the focus out and give your painting some highlights. You need to choose which details are the most useful for your goal, then add them to the right place.



### 22 Add facial details

Start adding details to the faces of the two dancers. Focus on the face of the female dancer by using the Felt Marker brush to draw the shapes of her eyes, nose, and lips. Then go to the male dancer's face and use Palette Knife 30 to add some basic shaping strokes on it.



### 23 Shirt and hand

In this painting the shirt is not the main focus, so stick to big and loose strokes, even abstract ones. The hand of the male dancer needs more work, even for a loose shape painting. You don't need to draw each finger's details, just try to express the gestures of them. A little bit of line work will help.



### 24 Blending

Time to polish those pants! Choose Grainy Water brush from your Custom palette. Blend and mix colours to get softer and more smooth-looking textures, especially for the highlights of the pants. But don't blend the edge of every shape as it will blur the entire painting.



### 25 The final image

Look at your painting and ask yourself some questions. Does the body language come across clearly? Does the movement of the figures strike the eyes? Can you feel the action of the figures' gestures? If the answer is yes, then back away from your screen! The image is finished, so don't keep tweaking it.

## Working with movement Shimmy additions to the artwork

For this tutorial, we have shown how your brush strokes can give a feeling of movement and excitement to static 2D pieces. We have turned our attention away from heavy detail but their charm comes from the dynamic feel they exert. Even though they are in a static stance, the outer brush strokes makes the eye move about, as do the strokes used to make up the actual figures.

### EXTEND YOUR REACH

Think about making marks outside of your main focal point. A few squiggles here and there will excite the viewer's eye and make them dance around your image

### LIGHT AND DARK

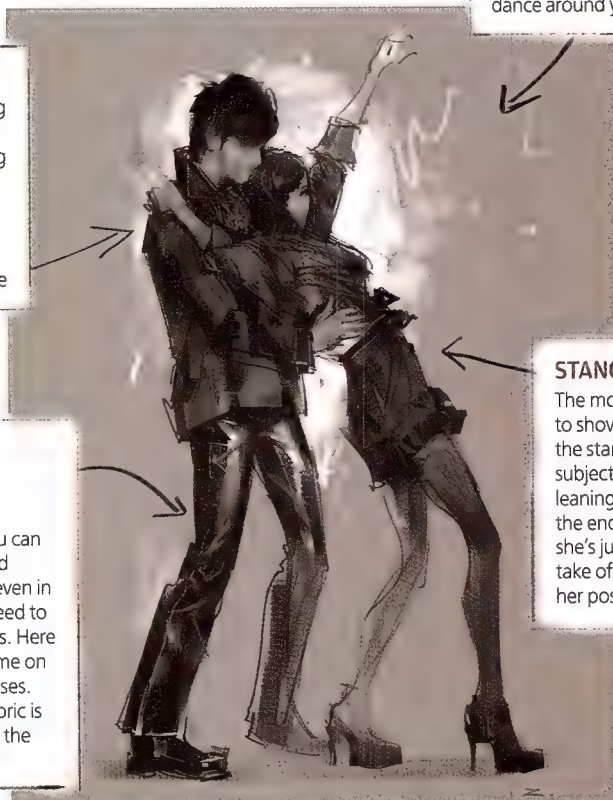
One good way of giving your image a real sense of energy is by choosing extreme contrasts in colour. Here we have used dark blacks and pure white, giving instant pop to the scene

### RIGHT AMOUNT OF DETAIL

We've kept this image purposely simple so you can see how easy it is to add movement. However, even in simple drawings you need to emphasise certain areas. Here we have spent some time on drawing the fabric creases. By showing that the fabric is creased, you are telling the brain that it is moving.

### STANCE IS IMPORTANT

The most obvious way to show movement is by the stance you give your subjects. Here the female is leaning backwards, either at the end of a dance or maybe she's just getting ready to take off again. Either way, her pose suggests energy.





# BRUSH CONTROLS

## Random

Ever wished for an on-the-fly way to add more pizzazz to brushes? Well you've got it inside this Brush Controls tab!

### Access Clone Location and Expression

As you may have noticed by now, when you choose a variant from the brush libraries, the Clone Location sliders may be greyed out unless you first choose Clone Color in the Colors palette. But Jitter and Expression are available for most operations and methods, and with most of the brushes. We've covered the Expression menu in a number of other Brush Controls tabs, but it's always worth your while to do further exploration within each individual tab.

**W**e're sure that you've been faced with the somewhat daunting task of trying to explain what you do to people who aren't very computer savvy, and who cannot conceive how you paint by using a computer. And even when some of them grasp the concept a bit, they're still tethered to their own visions of point and click software. But don't let it worry you – simply tell them they will have to experience Corel Painter themselves in order to know the creativity that lies within!

We hope you've been enjoying this series as we continue to open and explore each of the tabs in the Brush Controls palette, and that you are making discoveries of your own along the way. In this segment we find ourselves at the Random tab. We might also call it the Serendipity tab, because here Corel Painter brilliantly employs effects of randomness in order to create unexpected or even accidental qualities in both colour and stroke. This randomness adds immensely to the painterly, unique look of our digital artwork – setting it even further apart from mass produced art.

Consisting of only four sliders (Jitter, Direction (which remains greyed out most of time) Variability and How Often), a drop-down menu and three check boxes (including Random Brush Stroke Grain and Random Clone Source), these controls pack an amazing amount of punch for those of us who love the aspect of painting, over which we don't actually have complete control.

### PAINTERLY CLONING

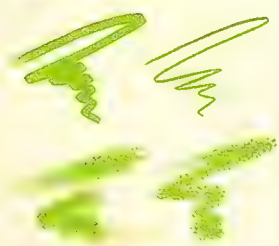
For this example we Quick Cloned a photo and began with the Impressionist Cloner for the background, with the Brush set to around 60 and Opacity at 100 per cent. We also played around with the Jitter slider. Expression was set to Random, and the Random Clone Source box was checked

### SPLATTERY FUN

The Splattery Clone Spray is a fun cloner, and we got a little carried away! We set our brush to size 60, then revved up all the sliders and chose Direction in the Expression menu. A little goes a long way though, and later we softened some of the splatters with Just Add Water

## Create beautiful jittery strokes

Get a rich, textural quality in your strokes



The Jitter slider introduces a randomised fluctuation to the brush stroke, placing dabs off-side of their normal placement by random amounts in order to achieve a more natural, painterly effect. Moving the slider to the left decreases deviation from the stroke path, and pushing it to the right increases the deviation. In this example we used the Variable Oil Pastel 10 brush, first set to a large brush size and then to the default size. In both cases we made the first stroke with Jitter set at 0, and then at 4. Adding Jitter to this brush results in a rich, textural quality in a stroke that otherwise is as smooth as a drawing pen.

## Randomise the Clone Location

Play around with the Clone Location sliders



Both Clone Location sliders work with the brushes of the cloning method. The Variability control lets us randomly offset the location where the Clone brush samples the source. With the Variability set at zero, the pixels of the source and destination images correspond precisely, while introducing a degree of randomness disturbs the pixel-to-pixel correspondence. For this example we drew a flower using the Waxy Crayon, then Quick Cloned it and chose the Soft Cloner. We set the Expression to Random and checked the Expression box before playing with the Clone Location sliders for our image on the left. The right-hand image was done with the same brush, set at default.



## SPLASHY COLOURS

We went to the Camel Oil Cloner set to size 29, with Opacity at 72 per cent, Jitter at 2.30, Expression set to None, Variability at 49, and How Often set to 15. We love the way this allowed the brush to find colours in various areas of the photo and splash them around throughout the painting. Very satisfying!



## BRING IN SOME DETAIL

The Soft Cloner is excellent for discovering detail without making it too photographic for a painting. We went to an even larger brush (over 100), but left everything else at Default settings. You will notice that most of the Random controls are available for this brush, so there are plenty of options for customisation

## IS IT FINISHED?

Wanting the splashy, but not quite finished look found mostly in watercolours, we stopped here with our little example. However, by using only the brushes described above and tweaking them even further with the Random Brush Controls, we could take it to many more levels

## Random observations

Test out the controls with a selection of brushes

Just for fun we chose a dozen brushes randomly to use with the controls we've been discussing. We hope you'll grab the same brushes and try them out for yourself. Learning is never wasted, and at some future date you'll be looking for a certain effect and playing with Brush Controls, when Random will pop into your mind with the perfect variant!



Wet Acrylic 20



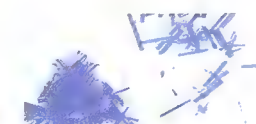
Tapered Artist Chalk 20



Coarse Spray Airbrush



Soft Vine Charcoal 30



Artist's Sargent brush



Driving Rain Cloner



Smear Blender

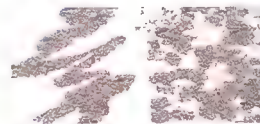


Image Hose



Calligraphy Dry Ink



Impasto Gloopy



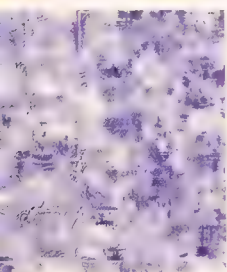
Digital Watercolor  
Spatter Water



Smart Stroke Gouache  
Thick Flat

## Go against the grain

Vary textures with the Brush Stroke Grain option



Usually when we make a brush stroke the paper grain is fixed, and strokes repeated over an area bring out the same grain faithfully and intact. But the Random Brush Stroke Grain option randomly moves the paper grain for each dab of a stroke. This creates some cool possibilities for the use of paper textures. Here the option was disabled on the left (where you see the texture coming through undisturbed), and enabled for the right side where the pattern now becomes obliterated. This could work equally as well with a sheet of typed words, handwriting, leaf rubbings or any number of patterns.

## Where clones become random

Create random patterns from your original source



When checked, the Random Clone Source unpredictably samples the source document and places strokes on the clone destination. There won't be any correspondence between the samples taken from the source and where they are placed on the cloned canvas. The result is a wonderfully random pattern of the predominant colours and edges of the original source. The brush and stroke determine the nature of the pattern. How much more fun can cloning be? We might use Random Clone Source with a faint Stipple brush to add some noise to a painted image, or create an entirely abstract arrangement of the whole piece. For the left side of the example, this option was disabled, and it was enabled for the right side.







# *The simple guide to...* **coloured pencils**

Revisit and revitalise the rainbow spectrum of a childhood friend

## **Drawing 101**



**W**hen we are small our artistic armoury is too; we are given packs of pencils with a modest range of colours, but our limitless and adventurous imagination allows us to unleash them with the aesthetic brilliance of the great modern masters of the last century, propounding the often heard art gallery exclamation, 'My five year old could do that'. This expressive freedom is manipulated throughout our childhood towards greater technical control, and it is with our trusty armoury we learn, explore, experiment and

grow to love our pack of pencils unconditionally. While researching this particular tutorial, a brief trawl on the internet has revealed a passionate and inspiring underworld of grown-up pencil crayon lovers.

The art teacher prejudice towards the crayon has been totally swept aside by incredible images of technical expertise, featuring botanical illustration, expressive imaginative images and superb drawings with a soft and hyper-real finish! There are competitions to be entered, societies to be joined and new materials to be discovered.

In this tutorial we are going to look at some of the tricks of the trade and establish some simple steps to producing your own coloured pencil image. It's wise to experiment with the mark making potential of pencils, looking at cross hatching, directional marks, smooth, circular, evenly pressured shading and dotted marks in order to prevent yourself falling back into the habit of stripey shading. The biggest revelation we had through our research is the blending achievable with solvents like ZestIt! Good luck in reinventing your approach and attitude towards what is a sophisticated and grown-up material.



## Get started with coloured pencils

Choose a simple image to begin with. This one has flat tones...



### 01 Analysing proportions and colour

Draw the proportions and outline of the design with an H pencil as accurately as possible. You may become brave enough not to need a pencil for guidance in the future, or choose to use erasable coloured pencils. Delicately rub away the excess so you retain the lightest possible image. Now lightly colour this in with a smooth, circular motion.



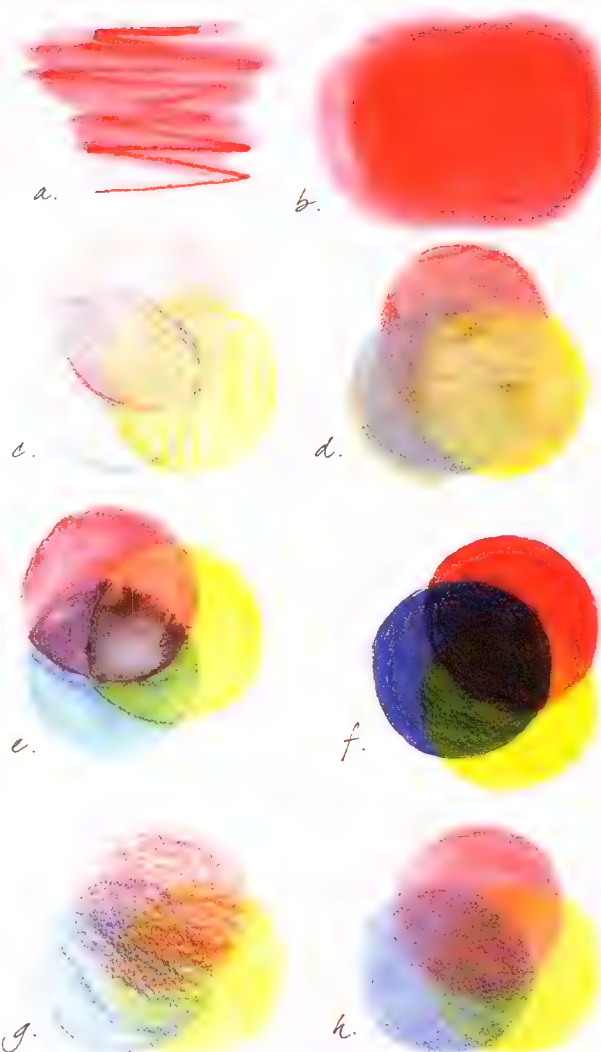
**03 Build up the contrast** The next thing to do is to encourage the coloured pencils to relinquish their vibrancy by exerting little pressure. Use the side of the lead and colour in these areas with a firm hand and a circular motion (this will prevent the stripey effect that commonly typifies coloured pencil artwork).

### 02 Analysing the form and shape

Now that you have the colour very subtly in the right place you can reconfirm the sharp lines of the design. This needs to be done over the top of the H pencil lines that you have almost erased. Graphite needs to be erased otherwise it will corrupt your coloured pencil work, and it will smudge especially well into the lighter colours.



**04 Refine the final touches** Sit back and review your work. Some areas may need refinement or added tone, shadow or highlight. Remember to work with the highlights and shadows in mind – you can add colour or tone far more easily than you can take it away. We used a solvent to merge the final dark shadows as smoothly as possible.



## Blending

There are many ways to blend, so experiment!

There are many ways to achieve a satisfactory blending of pencil colours. The top two images (a and b) show watercolour pencil and how it looks when water is applied. We then placed overlays of different coloured watercolour pencil strokes together to make a blend (c) before using water to blend them together even more (d). Solvent blenders are an excellent way of merging colours, whether you use a chemical one or an organic alternative. You can get a wash effect with these (e). If you apply a lot of pressure to the pencil you can merge colours (f) or use a special tool. We created the bottom left-hand image (g) and then blended it with a Tortillion (Stump) blender that looks like a pencil. It merges softly but lifts some colour (h).





## Drawing 101 | The simple guide to coloured pencils



### SKETCHY OBSERVATIONS

Over previous issues, we have spent a good deal of time looking at using pencils in a very controlled and realistic way - now it's time to explore the potential of the pencil point. This rock pool is a great example of how adaptable and transportable pencils can be. They are the ideal material to take on holiday or to a museum to capture first hand the shape, colour and tone of what you see. These can then be used at home to inspire artwork of all shapes and sizes.



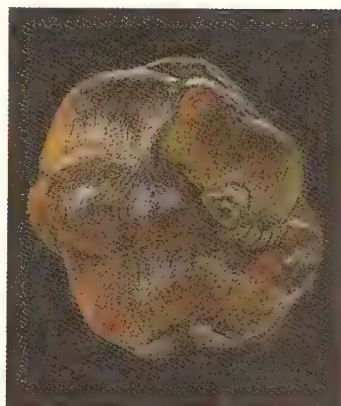
### TEXTURAL COLOUR

The coloured pencil lends itself to reproducing textures. This is especially useful for soft, flowing textures like fabrics, fur and hair. The pressure, direction and layers of different colour should all be applied with thought to convey the shape, weight and texture. We chose this rainbow coloured dye job to emphasise the importance of following the direction of the hair as it falls. Press firmly to intensify the tone and colour as necessary.

## Paper options

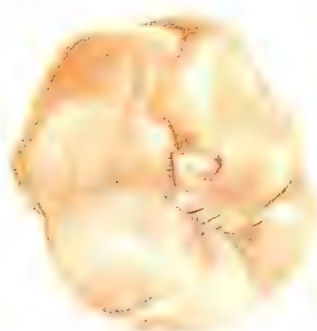
Carefully decide which paper to use

The choice of paper is as important to the quality of finish as the choice of pencil crayon, and we found that in this case you get what you pay for. There are a lot of different types of paper on the market, so experiment to find out what is going to give you the effect you truly desire. We chose a few different types, but for ordinary jobs, good quality white cartridge paper cannot be beaten.



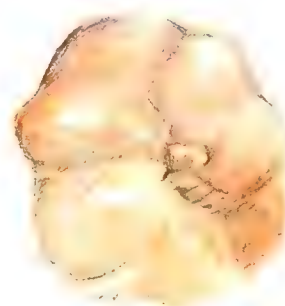
### BLACK CARTRIDGE PAPER

The tone and texture of this paper lends itself to images that are full of reflections of highlights. It accentuates the grain of the wood on this sculpture, and the white crayon subtly renders the highlights. Use the white crayon to sketch in the initial drawing, though, so you can see it!



### SMOOTH WHITE PAPER OR BRISTOL BOARD

This is an excellent vehicle to help your crayons produce a smooth finish. Experiment with waxier pencils to achieve more intensity of colour. Some crayons find it hard to get a purchase, and slip and slide their way over the even surface, leading to delicate quality that can appear wishy-washy.



### WATERCOLOUR PAPER

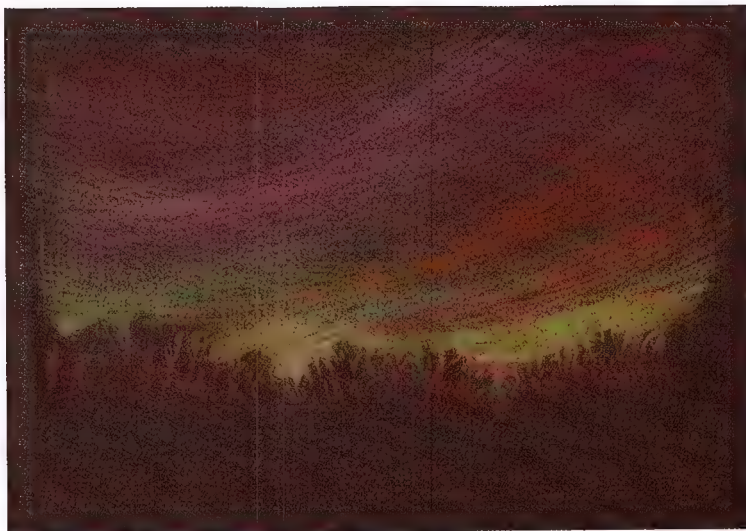
Use this heavily textured absorbent paper with watercolour pencils. This method also produces a very delicate effect and low level of colour intensity. Outline your image and scribble firmly over the bumpy surface, then use a wet brush to busily merge and disperse the colour.





### MOODY ATMOSPHERE

This classic still-life features objects of different textures and tones. The near absence of colour creates a cool, even cold atmosphere, which is heightened by the use of black paper. The highlights are muted, and the grainy texture of the paper adds to the energy of the execution. The only change in principal is that you will need to do your outline sketch in white coloured pencil rather than ordinary pencil.



### DRAMATIC SKYSCAPES

Now you can really go to town with colour and slightly more expressive marks. This sunset is very useful because of the silhouetted trees at the base. This allows you to structure your composition and focus completely on the incredible colours in the sky. Try to get a feeling for the movement of the colours and how they merge together, and freely express this with directional, swift, sweeping pencil marks.



### BRILLIANT COLOUR

This colourful collection of jewels lends itself to an illustrative approach, or realistic graphic approach. We used watercolour pencils, and created several layers to build up this speedy expressive image. Ensuring each one had dried properly, we then used normal pencil crayons to create a dramatic contrast and reflect the sharp, shiny nature of the jewels.



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# Art Class

## Your **COREL** painter questions answered

### experts

On this issue's panel...



#### Jill Garl

Jill returns to the Art Class this issue to pass on some tips about using texture and also emulating a watercolour effect using Painter's blending brushes



#### Jim Scullion

Jim comes back to the Art Class to share some quality techniques, such as capturing seaside memories and introducing sunlight to your images

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## Beside the seaside

I am fairly new to Painter and use it to paint from photographs that I have taken. I enjoy taking short weekend breaks, particularly to seaside towns. What would make good subjects for me to photograph, with a view to painting, as a reminder of my trips?

JUDITH PAYTRESS

This is probably a much bigger question than you realise. Every artist at some point in their life seeks out inspiration for their next work of art. What makes a good subject for painting? Every painting starts within the artist's eye. The artist develops almost a sixth sense of seeing artistic subject matter in a whole manner of situations, and this is something that most artists develop over time. Look at other artists' work for inspiration. On the internet there are literally millions of paintings and drawings on show to help your creative juices flow, including over 10,000 paintings in the gallery section of our website alone!

When on your breaks visit local galleries and shops to see what has inspired local artists about their town. When travelling, there are obvious painting subjects, including famous landmarks or familiar buildings. But you should seek out things that are more personal to you, that you will enjoy painting and will help evoke memories.

Here are a few examples of paintings created in Painter using sketches and photographs taken on a recent weekend trip to Blackpool. Notice that the tower does not appear in any of the paintings. Hopefully they will help you fire up your imagination for your next trip.



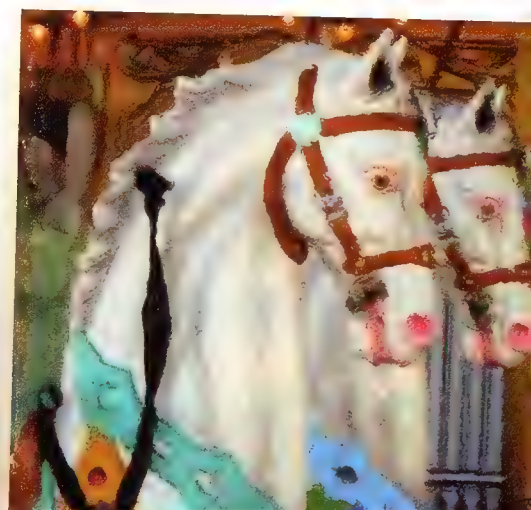
#### The hut

This is one of the most ornate ice-cream huts that we've ever seen! There are several of these on the pier and we decided to paint one without the distraction of figures. We used Oil Brush variants, and brush textures were added on completion.



#### The beach

This is a painting of the North Pier. It was created using Oil Brush variants and little attention is paid to detail. When painting the sand it is important to vary the tones to give an illusion of depth and distance. The impression of figures also adds to this illusion.




#### Horses


At the end of the pier is a colourful carousel. Here are a couple of the horses reproduced using Digital Watercolor brushes, on a textured background. This gives the impression of a detailed painting which is actually quite freely and loosely executed.



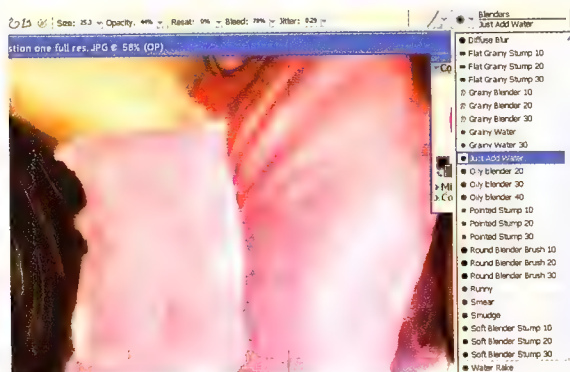
## Get the look

 I want a watercolour look in my portraits and paintings, but how do I achieve this?

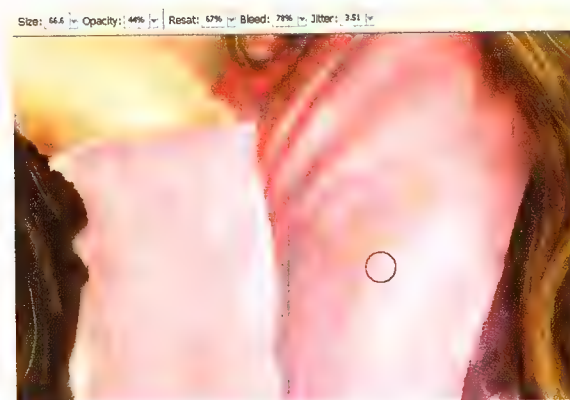
SAM HILL

 Adding a watercolour feel to your paintings can be done in many different ways. You may want to try out the Watercolor brushes, or experiment with other brushes that you find fun to work with. We found that some of the blenders, along with some changes in the settings,

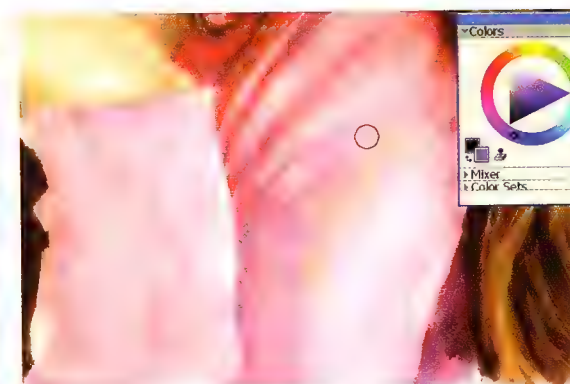
work wonderfully for creating a watercolour feel. Some of the blenders allow you to add saturation and some don't. You will know which blender brushes allow this if the Saturation field shows up when you open the brush. If you do not see the Saturation option, then these are blenders that will not paint with colour. The brushes that will allow you to add saturation are the ones that you can paint colour with, as well as blend with. Go through your blenders to see what effects you can come up with using different increments of saturation along with the blending effect.



**01 Blender brush** Choose a blender brush that will allow you to add saturation. Some good blenders to use for this are Grainy Water, Just Add Water or Soft Blender Stump.



**02 Change settings** In the Property bar, add a percentage to the Resat or Saturation. In this example we used 67 per cent. Also, to get this watercolour effect, you must change the Jitter setting to around 3.51.



**03 Build up colour** Start to paint using different colours and shades. Sample colour from your image using the Eyedropper, and use these colours throughout your painting for a unified look. Vary your brush size while you build up colour to create an interesting watercolour effect.



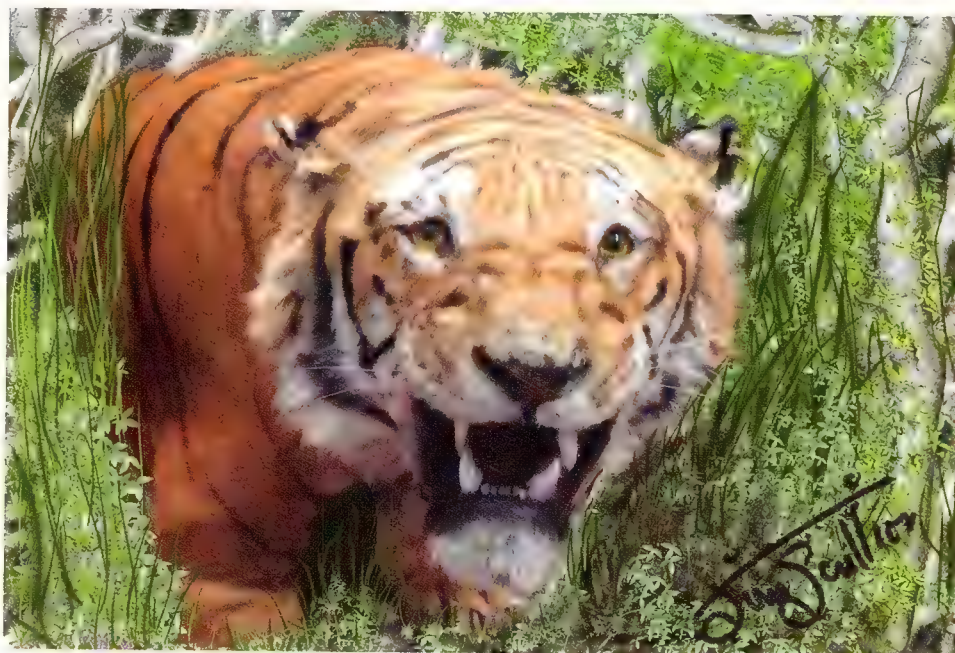
## Unique images

I use Painter to draw and paint animals, and have had a degree of success working mainly from photographs in wildlife books and magazines. Can you advise on how to progress to completing something that is wholly my own work, rather than copying someone else's photos?

JEREMY SMITH

First it is important to recognise that what you have been doing to date is very valuable. Sketching and painting from any source is useful practice, and helps us to develop our artistic skills. Wildlife can be an exciting subject to capture, but unfortunately many animals can be difficult to access for sketching purposes. Wildlife books and magazines that you are currently using are a rich source of visual material, which unfortunately is all copyrighted. Consider using television nature programmes and DVDs to practice your sketching. These can be slowed down and even paused to allow you more time to capture your image. A trip to the zoo with a sketch pad and digital camera can also be a great way of getting fairly close to the animals you wish to sketch. Many zoos now have handling sessions where visitors are allowed to hold and touch some of the animals. A trip to the zoo gives you a better understanding of the colours and textures, which are not always represented well on television or in a book.

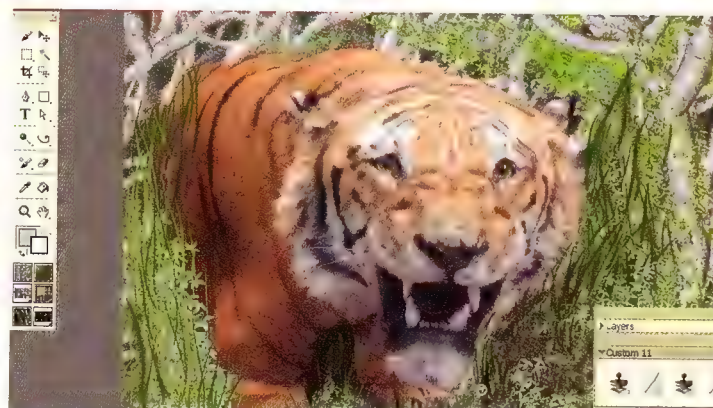
In our example we worked on a sketch of a tiger made at the Natural History Museum. Most museums welcome artists to sketch their collections, and some will even find a seat for you. In this instance we were able to sit about a foot or so from the tiger and make a fairly detailed sketch of the head.



**01 Starting out** In Painter we opened a new file and created a dark reddish-brown background. Using a variety of Artist's Oil brushes we sketched in the main contours of the tiger's head using our rough sketch as a reference. The dark background helps to determine appropriate tones.



**02 Adding detail** Artist's Oil brushes are used to add texture to the face, and the Oils Fine Camel brush is used to add some detail. Fine streaks are added following the contours of the face, to give the impression of fur. The tiger's expression is more important in this painting than exact detail.



**03 Background** The background is created by using Look and Gradient selectors. We used Furry Trees, Jungle Neon, Little Branches, Passionflower Leaves and Buds, and the Tree Trunk variants from the Look selector, combined with Jungle Leaf Greens, Jungle Neon and Leaf Veination from the Gradient selector.



## Interesting people?

When painting the interiors of buildings, rooms and halls, should people be included to make the painting more interesting?

JACKIE BLACK

That depends very much on your reason for painting the scene. If you wish to portray the still-life aspect of the interior, the inclusion of figures could detract from your original intention. People in paintings can become the main focal point and totally dominate your subject. If you wish to portray an interior in such a way as to suggest that it's inhabited, then consider other ways of conveying a presence rather than including the figure. This could be a smouldering cigarette in

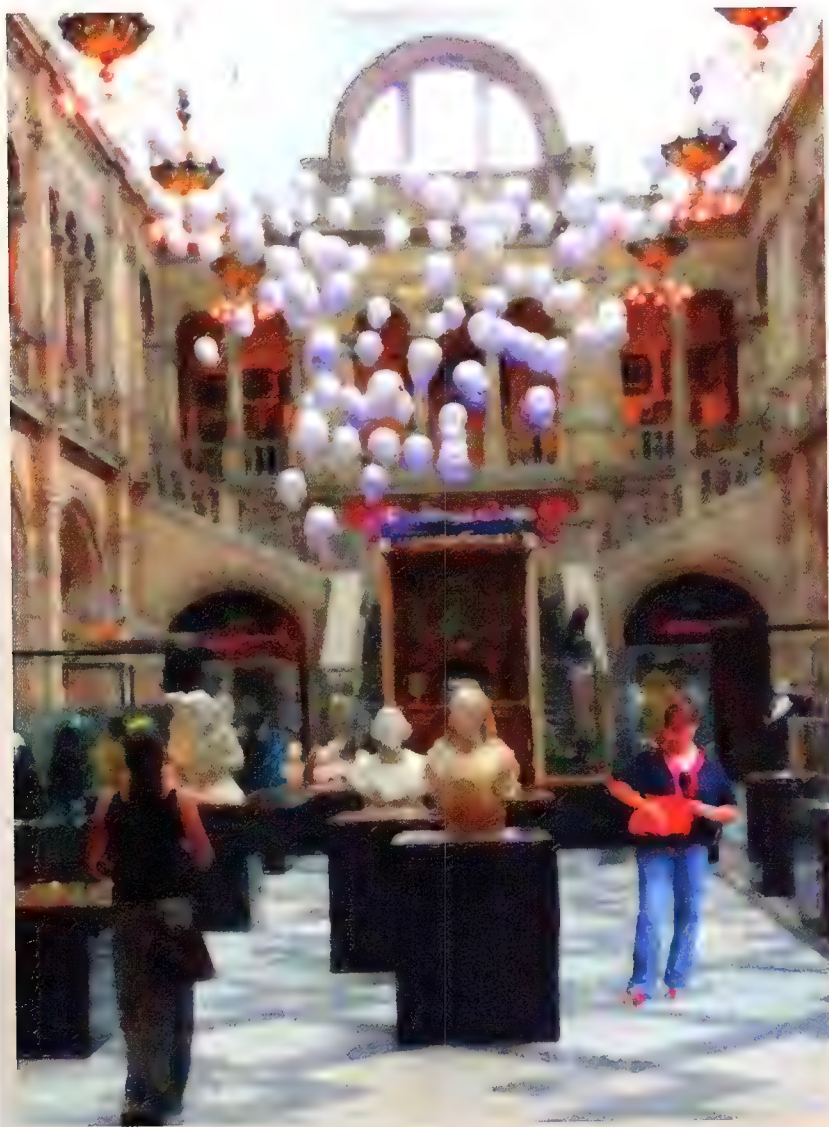
an ashtray, a half finished glass of wine, a fire burning in the fireplace, etc.

If you wish to add figures to your painting ensure that you paint the figures in the same way as you created the rest of the scene. If the room is loosely painted then the figures should also be loosely painted. There is often a temptation to paint people in more detail, which will lead to disharmony in the painting.

In our example we have painted the interior of a museum. Initially the idea was to portray the interior without figures, however, the inclusion of the two figures has given the painting a whole new dimension, which we preferred. One of the figures now dominates the scene and has become the main focus of our painting.

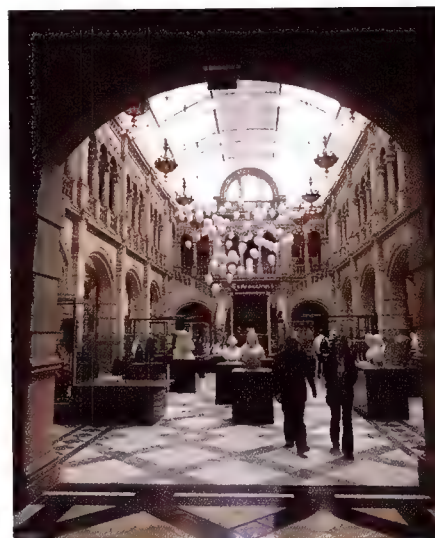


**01 Photographic reference** This is the first of two photographs used as a reference for our finished painting. It shows one of the exhibition halls in the Kelvingrove Museum. The hall is filled with amazing artefacts and exhibits, and leads into a maze of corridors and balconies. The hall has a glass roof and is flooded with natural light.



## 02 Photographic reference (2)

This photograph shows the gallery from outside and is framed by the arched entrance. Initially it was thought that this framing would enhance the painting by leading the viewer into the hall. The figures in both photos are pictured leaving the scene, therefore they are not suitable for our painting.



**03 Sketch** A detailed sketch was created to help determine the tonal values of the subject. Two figures were added at this point. The one on the left is leading the viewer into the scene, while the other walks towards the viewer. In the final painting you can see that the latter figure becomes the focus of the painting. This is emphasised in the colours used to portray her.





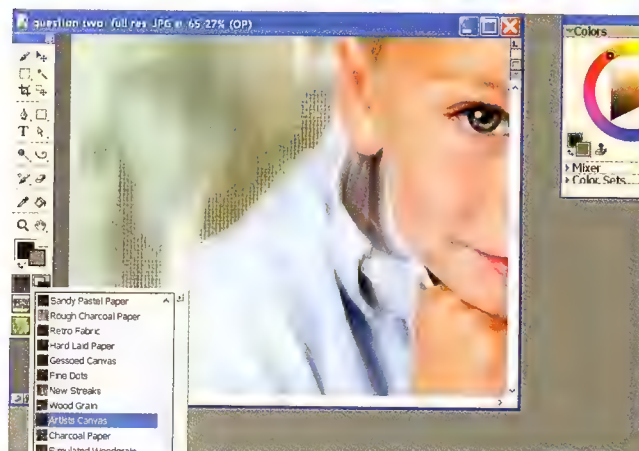


## Textured backgrounds

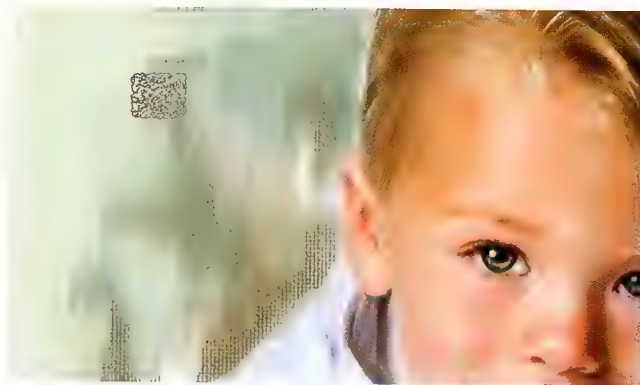
I have taken some photos of my nieces and nephews and would really like to paint them as gifts for their parents. I really like the way some backgrounds have a textured feel to them – how can I achieve this in my paintings?

DEBBIE RICHARDS

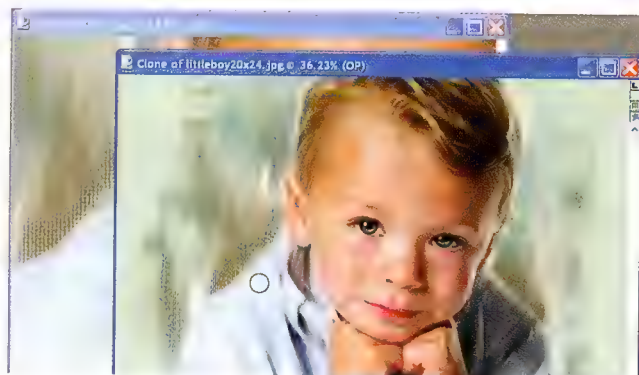
Adding texture to the background or other areas in your painting can create interest and depth. One way this can be done is to use paper textures. By combining paper textures with certain brushes, you will be able to achieve many different looks. This texture may be throughout the entire painting or isolated just on the background for an interesting change. You can paint on your texture at any time during your painting process. Take some time to experiment with how some of your favourite brushes react to different paper textures. This is a great way to come up with a combination that you may want to try on your next painting.



**01 Choose paper texture** In your toolbox, click on the arrow next to the paper textures to see a flyout of all the paper textures available. Choose a texture that you would like to use in your painting. We used the Artist's Canvas for this example.



**02 Paint and reveal texture** Use a brush that will enhance the paper texture. We used the Conte brush here. Use a colour that is in your painting for the background colour and texture, and paint it in around your subject (or wherever you would like to see texture). You can also add texture anywhere by using 0 per cent Saturation.



**03 Soft Clone back areas** Make sure you clone your painting first, then paint the texture on the clone. This way you will be able to Soft Clone back any areas you do not want the texture in. You may also vary your opacity using the Soft Cloner to show only a slight amount of texture.



## Let the sun shine

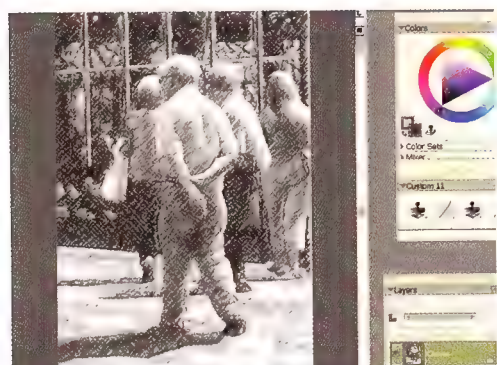
My paintings of people seem flat and dull. How can I inject a sunny day into my paintings?

ALEX BOURDIN

Paintings are made up of colours. How we use those colours help us to convey a portrayal of a three-dimensional object on a two-dimensional surface. In order to succeed in this task we must visualise the tonal value of our subject. Tonal value is the shapes of light and dark within the subject. By placing the light and dark values in the correct places the painting will take shape and dimension.

In order to understand this better, imagine drawing a black cat in Painter on a white background. The cat is very prominent in the painting. If you gradually darken the background the cat becomes less prominent. When the background is completely black the cat, although still there, cannot be seen. The reason for this is that both the cat and the background have the same tonal value.

Appropriate tonal value can add depth, atmosphere, mood and lighting to a painting. Prior to painting a subject it is valuable to make small tonal sketches and detailed drawings to help visualise the tonal range in your subject. A detailed drawing gives you the opportunity to explore lighting, shading and composition. In our example we will use a detailed drawing within Painter to help in this process.



**01 Tonal sketch** A very detailed sketch is created to establish the tonal value of the subject. The man in the centre is the main focus, but he is part of the group in the painting. The sketch lines on the clothing follow the direction of the light source which, in this case, is the sun.



**02 Adding colour** Here we have added a new layer above the sketch and start to add colour to the painting with the Artist Pastel brush. Note that the Transparency of the top layer has been set at 69 per cent to allow the sketch below to be seen. The colour is added in various shades to add contour and depth.



**03 Colour completed** The colour is completed and the painting could be saved in its present form. However, we chose to return the layer Transparency to 100 per cent, eradicating the drawing beneath. After flattening the layers a paper texture is added to create the final image, which gives the impression of a sunny day.



Next month | issue twenty-one

COREL<sup>®</sup>  
**painter**<sup>™</sup>  
Official Magazine

# next month

## Kyle T Webster

Award-winning illustrator and self-proclaimed 'Original Design Gangsta' Kyle T Webster talks deadlines, comics and Corel Painter techniques



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Original artwork by Kyle T Webster

### *Inspirational projects*

Expert tuition from the very best Corel Painter users in the creative business

### *Art techniques*

Get to grips with traditional art techniques and see how they can improve your paintings

### *In-depth tool guides*

Discover exactly how all the important Corel Painter tools and commands work

# Next issue on sale 11 Sept 2008



## Using the products

The Ricoh GX200 was the perfect camera to capture a suitable photo for a touch of Corel Painter magic!

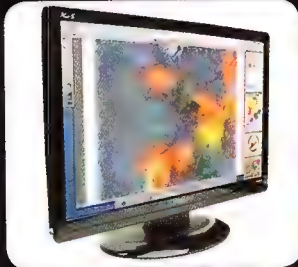
**The best products out there to extend and improve your Corel Painter experience**

*The creative products on test this issue...*



### ➔ RICOH GX200

This compact boasts some of the features and accessories found in high-end DSLR cameras - at a fraction of the price. We put it through its paces



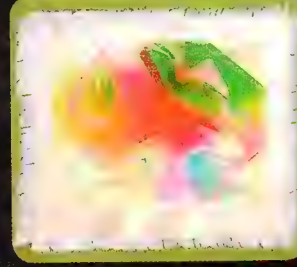
### ➔ HANNSPREE VERONA MONITOR

This designer monitor is a beautiful and essential accessory for digital artists: it's widescreen, HD-ready and a tasty 22" in size



### ➔ BOOK REVIEWS

Inspirational essentials for wannabe watercolour painters, practical drawing advice for all artists and a selection of spooky sketching styles...



### ➔ GOLDEN DIGITAL GROUNDS

Find out how to print your digital masterpieces onto almost any surface using Golden's Digital Grounds in your printer

# Reviews



# Ricoh GX200

**£350** | DSLR quality in a compact body

Image quality is probably the most important aspect for the majority of photographers, hence the popularity of digital SLRs which provide an enormous amount of control over the camera and its settings. However, it is not always that practical to carry such cumbersome items around and a compact alternative is required, but without sacrificing the quality.

The Ricoh GX200 is the latest addition to the high-end compact market featuring a super wide-angle high performance 24-72mm zoom range, making it excellent for landscape shots, with a maximum f2.5 (wide) – f4.4 (telephoto) lens and a 1/1.7-inch, 12-megapixel CCD sensor, with mechanical sensor based image stabilisation. There is also a plethora of additional add-ons and accessories available, including a unique tilting electronic viewfinder that attaches to the hot shoe, a hood and adaptor kit (HA-2) and

control for the Aperture settings. The control for the Shutter setting is situated just to the left of the thumb grip. This is slightly different as once depressed it provides access to the white balance and ISO settings, Auto Exposure and Auto Focusing settings, as well as image quality – which includes three RAW modes. This upgrade on its RAW shooting abilities has definitely improved on the GX100, as the RAW processing speed has gone from five seconds per image to five RAW images per second. A vast improvement.

Another useful feature on the camera are the two function buttons (Fn1 and Fn2) that can be customised to provide access to any of the camera's features that you prefer. Fn1 is situated next to the D-pad, but Fn2 is strangely situated on the top of the camera, next to the flash button. The mode wheel, which has extremely firm click stops, provides access to the essential PASM modes, as

*"The Ricoh GX200 is the latest addition to the high-end compact market featuring a super wide-angle high performance zoom range"*

a self retracting lens cap (LW-1). An additional conversion lens (DW-6) can achieve 19mm ultra wide-angle for sharpness and intensity of wide-angle photography. Furthermore, a 135mm focal length is covered at the telephoto end with the telephoto lens (TC-1) attached. All these accessories are quite expensive though, and can amount to the price of a substantial DSLR kit.

Build quality is extremely good, solid and well thought out. It feels extremely comfortable in the hand thanks to the well-placed thumb grip, and the protruding rubberised grip on the front of the camera that also houses the scroll wheel

as well as three personally customisable settings: My1, My2 and My3. The 3x optical zoom (12x digital) is adjusted by the rubber rocker switch to the right of the thumb-grip. All of the buttons and controls are ergonomically well placed, making it comfortable to shoot with and possible to shoot with one hand.

The vivid high-resolution 2.7-inch 460,000 dots HVGA LCD display is also extremely good, providing a viewing angle of 160 degrees, both horizontally and vertically. This provides a true representation of photos taken and adjusts accordingly when fine-tuning the Aperture and



## LCD viewfinder

The removable tilting LCD viewfinder is an extra addition to the camera which provides 100% field of view, and can help shoot at various angles



## The Aperture and Shutter controls

The Aperture settings are controlled via a scroll wheel on the front of the camera, whereas the shutter speeds are altered by using the Adjust lever button on the back



## Mode dial

The mode dial performs well and enables you to switch between the usual PASM modes, as well as three customisable My Settings modes

## LCD screen

A large wide-viewing angle 2.7-inch 460,000 dots HVGA LCD and an electronic level function for horizontal and vertical shooting, help to take impressive images







## Ricoh GX200

Price	£350	LCD	2.7-inches
Web	www.ricoh.co.uk	ISO sensitivity	A, 64-1600
Phone:	0208 261 4031	Exposure modes	A, P, M, eight Scene modes
Megapixels (effective)	12.4	Metering options	A, CW, MS, S
Max resolution	4,000 x 3,000	Flash modes	A, RE, Fon, Foff, SS
Sensor information	1/1.7-inch primary-colour CCD	Connectivity	USB, AV
Lens data	f5.1-15.3 (24-72mm)	Weight	208g
Zoom	3x opt, 4x dig	Dimensions (mm)	111.6 x 58 x 25
Focus/macro	Normal: 30cm-inf Macro: 1cm-inf	Batteries	Lithium-ion
Shutter speed	180-1/2,000 sec	Storage	SD, SDHC, 54MB internal memory

camera specs

### ► Build quality

The GX200 is extremely well built and very comfortable to use, with all the essential buttons within reach of your thumb and forefinger

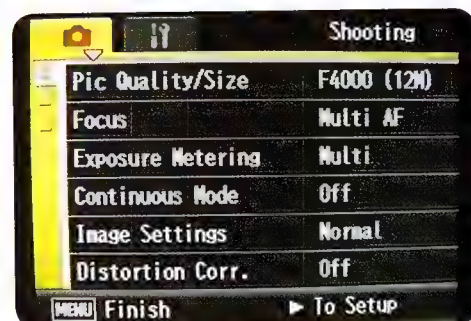
Shutter settings – which makes it extremely easy to take great shots.

The GX200 features a number of auto compensation features, such as aperture auto shift (to secure appropriate exposure automatically), an automatic brightness level compensation function (good for high contrast scenes), and a distortion compensation function, supporting full use of wide-angle lenses.

Image quality is extremely impressive from the GX200, although noise does start to materialise and affect shots at ISO 400 and above, with ISO 1600 pretty much unusable. This is mainly due to its 12-megapixel sensor which, frankly, is not advisable on a camera of this size; the small pixels will obviously produce more noise despite the processing engine. Having said that, at low ISO levels, and especially in good light, colour is represented very well, exposure

is well balanced and there is a great amount of detail across the range. There were some aberrations in high contrast scenes, but generally these tended to go unnoticed. The anti-shake feature also helps to take good shots in very low-light conditions, or using at the telephoto end of the zoom range, and the Macro mode is extremely impressive – enabling you to take photos as close as 1cm.

Overall, we were extremely impressed with the Ricoh GX200. It is a joy to use and feels extremely comfortable in the hand. Images are generally of a high standard, only suffering when using high ISO settings. The only drawback with it though is the price. At £350 for the basic camera, and £399 for the viewfinder kit, it is extremely expensive. When you add in the unique lens cap, hood and adaptor, and various lenses, you are looking at well over £700!



### ► Menu system

The menu system is extremely simple and provides a set for shooting and setup, which is scrollable using the D-pad controls. There is also an Adjust button to access common features, as well as two customisable Function buttons

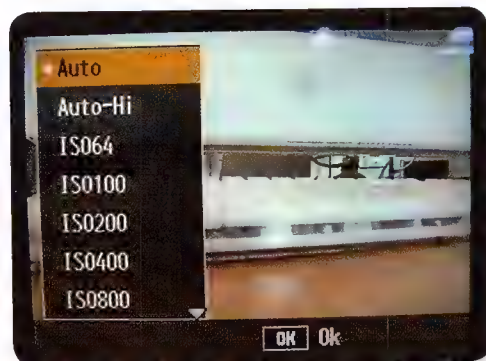
#### What we like

Extremely comfortable and very easy to use  
24mm wide-angle lens  
Quick RAW processing

#### What we don't like

There's noise at ISO 400 and above  
The expensive price  
Some accessories should be included

we say



### ► Function buttons

The two Fn (function) buttons are fully customisable to provide quick shortcuts to your preferred feature set, such as ISO settings or white balance

### ► Zoom lens

A super wide-angle high performance 24-72 mm (f2.5-f4.4) zoom lens, with superb optical performance, compares favourably to SLR interchangeable lenses

This is a great compact with full manual control that is perfect for landscape photography. Definitely a camera to recommended

Features  
**9.0**  
Ease of use  
**9.0**  
Quality of results  
**9.0**  
Value for money  
**7.0**

Overall score **9.0**

verdict



# HANNSpree Verona

**£175** | This widescreen 22" monitor provides a large, elegantly framed canvas for digital artists...

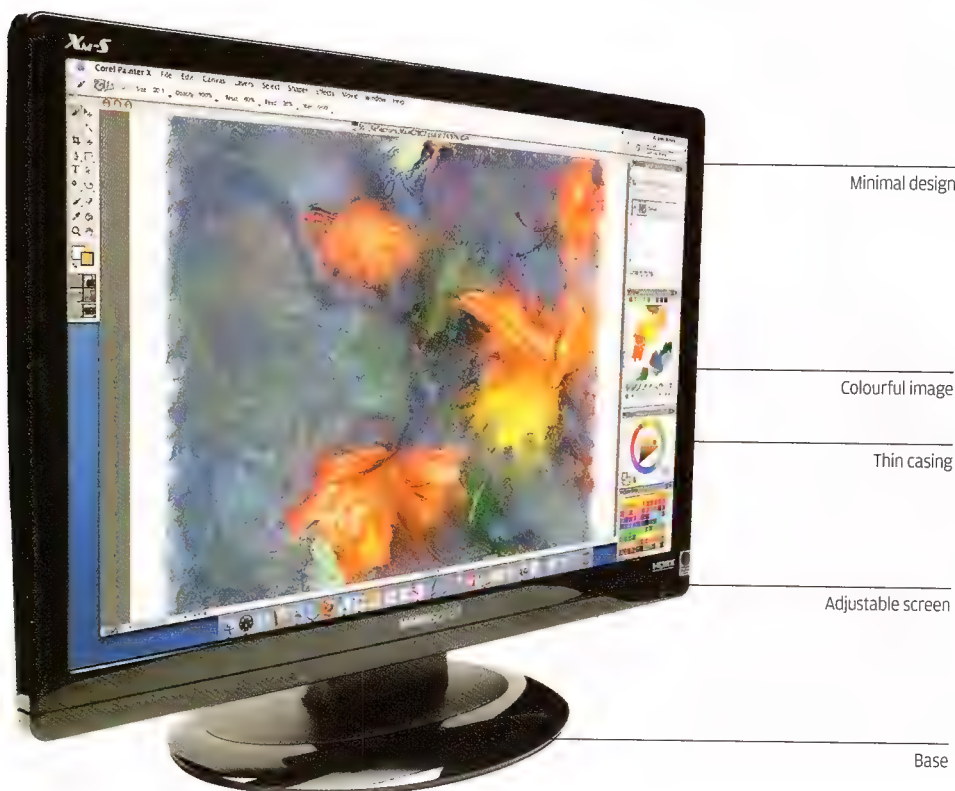
For a lower-priced manufacturer, the quality of HANNSpree screens is always impressive, rivalling and sometimes exceeding the display quality of more well-known brands. This 22" Verona monitor is no exception, with its clear TFT display boasting up to 16.2 million colours. Named after the setting of *Romeo And Juliet*, it has also spawned one of the most floridly worded press releases ever. But we won't hold that against it.

HANNSpree does a nice line in modified monitors, with gimmicks such as football-shaped screens. But HANNSpree has eschewed the gimmicks for the Verona, concentrating instead on creating a subtle, understated look. Encased in simple black plastic (called 'mirror-finished piano black'), which is neither too glossy nor too matte, it looks elegant. But more importantly, it won't detract or distract you from what's on the screen. The stand is a simple black disc, which offers you viewing angles of 160-170 degrees. For digital artists this is a real benefit. If you don't use a Wacom tablet with a built-in display, you can angle the considerably-cheaper Verona like an easel.

Its anti-glare coating meanwhile is another major boon. Digital artists often have to choose between either using bright, accurate white light or being able to actually see their screen. With the Verona, you have your cake and eat it.

At 22" in size, this monitor can dwarf some TVs and older, smaller screens look shrunken and wizened against it. During the testing it towered over our regular monitors and loomed over our desk, but this wasn't unpleasant. Thanks to its minimalist design, the sheer size of the Verona doesn't make it look ostentatious (although a screen on this scale does definitely say 'graphics professional'). And using it with Corel Painter is fantastic. Put your images into 300ppi format or above to marvel at the zooming power you can achieve, and wonder at the glowing colours you can create when mixing your palette.

You'll need to invest in some screen wipes though. Its size and glossy finish means that the Verona attracts and clings on to dust. At a reasonable price, a large size and good quality, along with the widescreen capabilities and HD-readiness, the Verona is useful for a variety of uses and applications in addition to digital art.



Minimal design

Colourful image

Thin casing

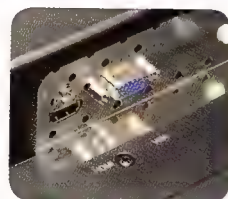
Adjustable screen

Base

specs

## HANNSpree Verona

Company	HANNSpree	Operating systems	Windows Vista, Windows XP, Mac OS X
Price	£175		(Also functions as a TV or with a games console)
Website	www.global.hannspree.net	Minimum requirements	VGA connection



### HDMI connection

The HANNSpree Verona boasts a HDMI connection for HD-readiness as a TV or for playing console games



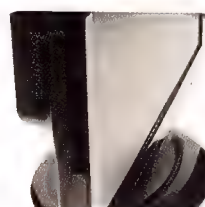
### Viewing angles

Viewing angles of 160-170° mean that digital artists can angle their screen for the best view



### Glossy finish

With a mirror-finished black shell and black buttons, it's a masterpiece of minimalist design



### Built-in speakers

Built-in speakers make this monitor a great sound and vision solution when upgrading your computer

we say

*What we like*  
22" screen  
Widescreen capabilities  
HD-readiness

*What we don't like*  
Sound quality from speakers  
Heavy weight  
Attracts dust

verdict

This is a high quality screen at a fraction of the price of a bigger brand. A great investment which will reward you for years to come

**Features 8.5**  
**Ease of use 9.5**  
**Quality of results 10.0**  
**Value for money 9.5**

**Overall score 9.5**



# Painter X Essential Training

**\$100 USD** | John Derry explores the world of Painter X

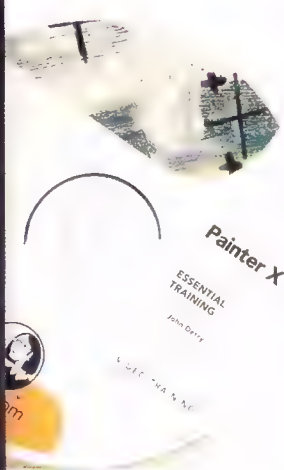
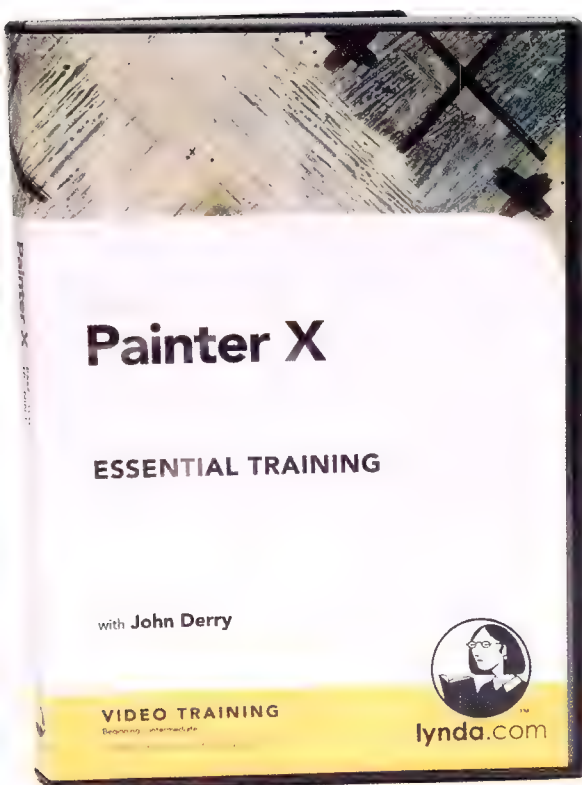
Starting out with Painter is a daunting experience. Layers, brushes, palettes – all of these can be nerve-wracking for the beginner. There's so much to learn, and no discernable way of making sense of it all. Luckily for beginners, expert John Derry is on hand to help. This video training DVD comprises a total of six and a half hours of Painter tutorials, logically and thoughtfully arranged so that beginners can progress through them. Six and a half hours sounds like a lot, but in fact this disc is broken down into easily digested bite-size tutorials, which seldom last longer than ten minutes. The ability to bookmark your place means that you can use this disc as often or as little as you like, snatching the odd few minutes here to learn about colour mixing or applying effects, or spending several hours learning about layers, palettes, and above all, brushes. Or, to quote Mr Derry himself, "Expressive brushes!"

John Derry is a knowledgeable, affable chap; one of the original programmers on the first iteration of Painter and an expert artist to boot. His seemingly endless, cheery monologues on Painter are charmingly unscripted, enthusiastic and easy to follow – they certainly

don't suffer from over-complication, and his love for his subject is infectious. British and Australian viewers, in fact, may be put in mind of a certain all-singing, all-dancing, all-painting TV presenter. (Can you guess who it is yet?) This, combined with the short and snappy tutorials, makes this Painter X Essential Training disc more fun to watch than many other video tutorials.

There is an absolute goldmine of information and resources on this disc, too. Each little tutorial is accompanied by exhaustive resources, some as PDFs that you can keep as notes or reading material, and some as Painter files that you can experiment with and learn from. Many tutorials walk you through working with a particular technique, whether that's mark-making, working with layers or customising brushes, and for each of these you can open one of John Derry's scribbly, lively little paintings and work along with the tutorial. It's like having a friendly art teacher in a box! One thing we don't like, however, is the constant pushing of Cintiq's Wacom tablets. Not everyone can afford one, and contrary to popular myth, they're not quite as essential as Mr Derry makes them out to be.

*"Derry is a knowledgeable chap; one of the original programmers on the first iteration of Painter"*



## Painter X Essential Training

specs

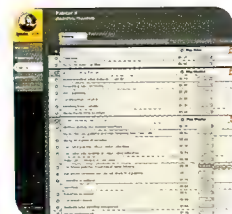
Company Website  
Lynda www.lynda.com

Price Minimum requirements  
\$100 USD 24-bit video support,

Operating systems QuickTime 7 or  
Windows XP, higher, 1024 x 768  
Windows Vista, screen resolution,  
Mac OS-X DVD drive



**➤ Expert advice**  
John Derry is an expert artist and was one of the original programmers of Painter



**➤ Easy navigation**  
Tutorials are arranged in logical, progressive chapters that you can bookmark easily



**➤ Practical exercises**  
Practical exercises in mark-making ensure you get the most from Painter's brushes



**➤ Working along**  
Work along with tutorials using John Derry's cheerful, sketchy little paintings

*What we like*  
Easy to use  
Friendly, approachable and fun  
Excellent resources on the disc

*What we don't like*  
Regularly oversells Wacom tablets  
Exercises will seem over-simplified to some users

we say

This disc is a great resource for absolute beginners, but a little too simple for intermediate/advanced users

Features  
9.5  
Ease of use  
10.0  
Quality of results  
8.0  
Value for money  
7.0

**Overall score 8.5**

verdict



# Drawing And Painting The Undead

£14.99 | Not for bedtime reading...



**F**or our American readers, Halloween is approaching fast – and what better way to scare your local trick-or-treaters than a slew of spooky artwork? In this book, author Keith Thompson goes in-depth on the undead, showcasing a range of dark fantasy and horror subjects, complete with guides to re-creating them or painting your own versions. For concept artists working on storyboards for movies and videogames this book is an absolute essential – you can be guaranteed that sooner or later you'll be tasked with creating a zombie, demon or ghost. But despite its specialist subject matter, this book is full of handy hints for a wide range of artists.

Kicking off with an introduction to horror and dark fantasy subject matter, the Inspiration section of the book provides a wealth of interesting information. Imagery from games, movies and mythology is something that we'd expect in a book that deals with art of this genre, but the recommendation that budding horror artists look at Victorian medical illustrations surprised us – although when we consider it, many of the masters of horror special effects, such as Tom Savini, started their careers as war photographers documenting atrocious injuries. It sounds gruesome, but studying this kind of gore is a really important tip that can add to the realism – and therefore the scariness – of your subjects.

## ► Welcome to the catacombs

This book draws on a wide range of world myths, contemporary horror and fantasy stereotypes for its catalogue of horrors



Elsewhere, this book delves into the art of creating atmosphere, tension and implying storylines in your work. Even if you're not drawn to painting horror-based subject matter, there's still a wealth of information here – while in-depth discussions of anatomy, poses, body types and scale are invaluable to artists of all genres.

For newcomers to this kind of art, as well as more established practitioners, the subjects illustrated in this book are its biggest draw. It's not simply ghosts, ghouls and zombies, instead Keith Thompson draws on a wealth of world myths as well as contemporary stereotypes. So, in addition to the zombies, liches and vampires you'd expect, there are less well-known subjects, such as the Japanese Yokai (a mythological creature best described as the evil spirit of a discarded object). Whether you mix aspects of these lesser-known creatures into your own work, or reproduce them faithfully, learning about them provides great groundwork for conceptualising your own scary monsters.

Author  
Keith Thompson  
Price  
£14.99  
Publisher  
David & Charles  
ISBN  
978-0-7153-2845-3

## ► Palettes and paradigms

The undead creatures in these tutorials are divided into sections: ghosts, mutants, monsters and zombies (each with unique colour schemes and anatomies)

## ► Atmospheric

Creating the right atmosphere is vital when painting dark fantasy and horror subjects. Lighting, contrast and colour balance are all discussed in depth

## ► Spooky symbolism

The iconography of evil, undead and ghostly subjects is important, and annotated images pull out the kind of signs and signifiers your paintings should refer to

## ► Mythical monsters

Each creature covered in the book is presented in an in-depth guide with sketches and finished artwork, plus a list of references from elsewhere in the book



# The Complete Book Of Celtic Designs

£9.99 | Perfect patterns made effortlessly easy

Authors  
Judy Balchin and  
Jenny Rolfe  
Price  
£9.99  
Publisher  
Search Press  
ISBN  
978-1-84448-299-3

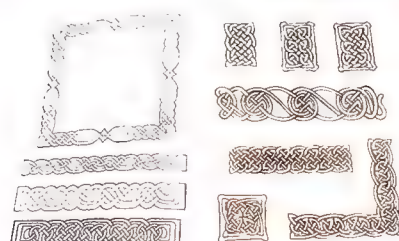
For fantasy artists, Celtic patterns can form a kind of semiotic shorthand, which instantly evokes the atmosphere, storyline and even the civilisation behind your artwork. Whether your painting is meant to be historically accurate or it's set in a fantasy world, using Celtic patterns in it will provide your viewer with some instantly recognisable iconography. They'll be aware that your painting is set in a medieval-era, western European type of world where the warriors are mighty, princesses are beautiful and magic permeates everyday life.

The trouble is, Celtic patterns are called 'knotwork' for a reason. Even the simplest of them are complicated, while the complex 'zoomorphic' patterns featuring animals and birds are fiendishly difficult to produce. You'll need an eye for symmetry and some serious geometry skills to draw them by hand. Or you can cheat and scan one of the 300-plus patterns in this source book instead!



## ➤ Crafter's corner

If you print your digital art, or are considering using the technique found in this issue's Output tutorial, you can create fantastic craftwork with these patterns



## ➤ Get knotted

You can scan and adapt these traditional Celtic patterns in your own paintings, using them as clothing patterns or for borders and frames

## ➤ Complex designs

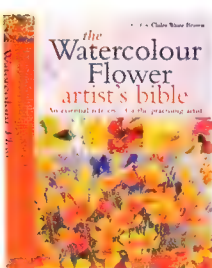
The most complex Celtic designs are classified as 'zoomorphic' (they turn into animals), or 'anthropomorphic' (they turn into human figures)

# The Watercolour Flower Artist's Bible

£12.99 | Not as specific as it sounds...

Authors  
Claire Waite Brown/  
Hazel Harrison  
Price  
£12.99  
Publisher  
Search Press  
ISBN  
978-1-84448-328-0

So you don't think you're a flower painter? If you've ever painted a landscape then you are – even if it was of a car park and some scruffy-looking dandelions. The same can be said for still-life, fantasy, history and even portrait painters. Flowers are ubiquitous in the history of art, and one of the best medias to use for painting them is watercolour. This little spiral-bound hardback contains almost everything you need to paint flowers and foliage this way. There's watercolour-specific information on materials and techniques, discussions of both optical and physical colour mixing, and even some basic colour theory. Beware though – it doesn't go much further than Delacroix's theory of complementary colours, and its brief overview of tertiary colour leaves a lot to be desired. However, the exhaustive visual guide to common garden blooms, categorised by colour, is an invaluable resource and more than makes up for other omissions.



## ➤ Watercolour-specific techniques

Many of the techniques in this book are specific to physical watercolour techniques, but you can use some of these principles in Painter



## ➤ Tutorials

Each of the garden flowers featured in this book has its own little tutorial which teaches you the best ways to represent its colour, shape and petal structure

## ➤ Quick reference

This invaluable quick reference guide presents you with all the flowers in the book in handy thumbnail-sized guides to colour and shape





*"Digital Grounds are painted onto almost any flat surface that will go through an inkjet printer"*



➔ **Print surfaces**  
Experiment with print surfaces, whether it's fabric, paper, metal or plastic



**GOLDEN**  
GESSOS & GROUNDS

**Digital Ground Clear (Gloss)**

Fondo digital claro (Brillante)  
GOLDEN Digital Grounds are formulated to enhance the print quality of traditional and nontraditional surfaces processed through an inkjet printer  
GOLDEN #3564-S



Prepare Surfaces for Inkjet Printing

Made in USA  
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➔ **Digital genius**  
It's easy to apply the ground to your surface - simply paint on!

# Golden Digital Grounds

Print your art onto a wide variety of surfaces with Golden's products

## Tutorial info



Artist  
Anne Carter-Hargrove



Time needed  
12 hours to dry,  
minutes to print



Skill level  
Beginner

**T**hese are exciting times to be a digital artist, especially when it comes to the output of our art. Until recently most digital artists have had to work within the confines of printing on to standard pre-coated substrates - mostly inkjet canvas and paper. Attempts to print on other surfaces were usually disappointing, resulting in blurry images. But those days are gone! In this tutorial we'll walk you through the use of a new product produced by Golden Paints ([www.goldenpaints.com](http://www.goldenpaints.com)) called Digital Grounds. Digital Grounds are painted onto almost any flat surface that will go through an inkjet printer, and control how

the ink sits on the surface of the substrate - improving the colour density and preventing running or smearing.

So instead of being limited to pre-coated papers, digital artists can now experiment with a wide range of substrates. Everything from Japanese rice paper to fabric, wallpaper, leather, or even unsealed wood veneer can become a substrate for your digital art.

Golden's Digital Grounds come in three versions. Digital Ground White (matte) is an opaque ground that you can use on almost any porous material. It dries quickly, so it's the simplest one to try first. Since it's opaque, it's only used on the part of the surface covered by your print.

Digital Ground Clear (gloss) is a clear ground with a glossy sheen for use on most porous materials, which allows the underlying surface to show through. Although the clear gloss makes the print dry slower, porous materials will usually go through your inkjet printer without any problems.

If you're really adventurous and want to try printing on non-porous materials, like acetate, Mylar or foil, you'll need to use the Digital Grounds for Non-Porous Surfaces. In this case you'll need to modify your printer a bit (see the side bar).

So let's get started with these new products by printing an image from artist Hilarie McNeil-Smith.



## Use Digital Grounds to print onto satin

You can use the porous substrate of your choice for this process



**01 Prepare the substrate** If you're printing on a material that will buckle when wet, tape it to a sturdy surface while you're applying the grounds. Then, using a foam brush, apply two even coats of Digital Ground Clear in opposite directions, allowing each coat to dry thoroughly. Apply the grounds rather quickly so the product has time to level – you can coat the whole surface, or just the part the print will cover.



**02 Let it dry** Once your surface can be handled without dripping, hang it by one corner for 12 hours. If needed, press it flat overnight under a weight before printing. If your substrate is delicate or irregular, secure it to a 'carrier' after it's dry to help it pass safely through the printer (a plain piece of paper and some painter's tape will do the job).



**03 Get ready to print** You'll need to use a printer that has a 'straight through' paper path, rather than one shaped like a U – most inkjet photo printers should do fine. If you're using a thicker material, check your printer's manual for the size of the clearance space on the print heads to avoid a jam. It's a good idea to experiment first by seeing if a scrap piece of the material will run through the printer.



**04 Send it through** Select the paper size in your printer based on the size of your carrier sheet. Try to match the substrate you are using to something similar in the paper selections provided – for instance, printing on canvas is similar to matte photo paper. Use your printer's Best Photo or equivalent setting to get the sharpest print with the most detail. Now press Print and watch your art emerge!



### Complement your paintings

Once you get the hang of using Digital Grounds, try using different types of substrates to enhance different painting styles; think of a shiny abstract on glitter paper, a rustic scene on thin leather, or a wedding portrait on satin fabric. Choosing an appropriate printing surface can add a whole new dimension to your art!



### Pizza wheels – they're not what you think...

Pizza wheels are the ejection rollers in your printer that contact the print's surface. If you're going to print on non-porous materials, like foil or plastic, you may need to remove the pizza wheels in the middle of the printer so your print doesn't smear or have roller tracks. Check your printer manual or the internet for instructions, but be aware that this may invalidate your printer warranty. If you're not up to this, choose from the array of porous printing surfaces that dry more quickly, and use the Matte or Gloss Digital Grounds.



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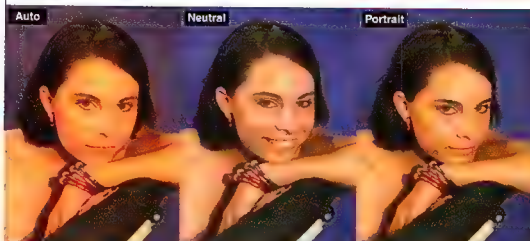
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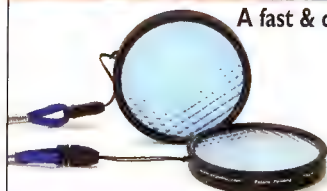
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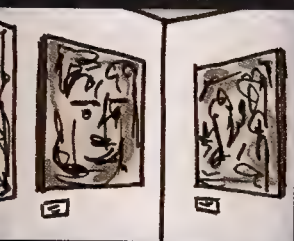
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Painter fan Judy Misquitta is largely self-taught, proving that formal training isn't necessarily a requirement for creating beautiful art. She describes her vibrant, colourful pieces as "an explosion in a paint factory!"



Judy Misquitta was first introduced to Corel Painter in 1997, back when it was called Fractal Design Painter and published by MetaCreations.

She had just got her first PC and was experimenting with digital art. But it was Corel Painter 8 which really got her hooked though, thanks to her love of photography. "Like most novices, I used the Clone tool a lot back then, and I loved how it could turn my photos into beautiful works of art," she explains.



like to think I'm more confident with my choice of subjects. I'm pretty fearless with my Wacom stylus, I'm more at ease with it than I was with a real brush! For a long time I worked with the mouse and was used to it, but honestly nothing beats the combination of a Wacom tablet and stylus with Corel Painter!

*"Painter is unique in its ability to mirror the look and feel of traditional art, taking realism to a whole new level"*

#### How would you describe your style?

I'm a colour addict for sure, and most of my art is the 'in your face' kind: exciting, vivid, gaudy even! I like to create happy images with splashy and brilliant colours, created by loose and bold brush strokes that are clearly visible on the canvas. Before I turned to digital, I dabbled in real watercolours and oil paintings, though I've had no art training except for what I did in school. Nothing works like Painter! It's fascinating, with its ability to simulate traditional media and fine art tools, while retaining its digital versatility and ease.

#### How has your work and your technique progressed over the years?

The pressure sensitive graphic tablet and stylus is such a blessing; it has transformed the computer into a wonderful art tool. I'd

#### What are your favourite tools and techniques to use?

In Painter, I think the Brush Creator has got to be the greatest for producing custom brushes. I also love creating my own custom patterns, especially with the Kaleidoscope plug-in. My all-time favourite tool, though, is the Artists' Oil brush. I often have fun converting brushes into blenders simply by setting the Resaturation to 0.

#### Which other software packages do you use? How do they compare to Painter?

I also like to use Adobe Photoshop CS2 sometimes. It is a perfect complement to my Painter 9.5. But Corel Painter is unique in its ability to mirror the look and feel of traditional art, taking realism to a whole new level.

01

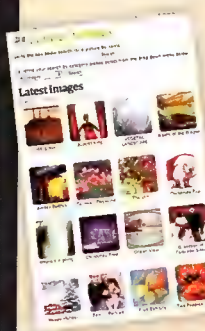
#### Title: Bless The Child

Strong colours and sketchy lines. I had a lot of fun with the Splatter brush here!

#### What is the best piece of advice you could give a fellow Painter enthusiast?

Practice! Put your heart and your soul into your work. Learn everything you need to know about the software and paint what you love best. Above all, be fearless; experiment and take advantage of the myriad gifts Painter offers.

#### Share your art with other readers



These pages of the magazine are given over to you, as a place for you to share your creations with readers all around the world and also to publicise your gallery on our website. If you have a gallery that you're proud of, send an email to [opm@imagine-publishing.co.uk](mailto:opm@imagine-publishing.co.uk).





02

Title: **Leopard**

Leroy Neiman has been a long-standing inspiration to me. This piece was mostly done using airbrushes.



03

Title: **Kenya Girl**

I tried to make this look like a real oil painting. It was done using Artists' Oil brushes and my own custom brushes.



04

Title: **Blue**

This painting was inspired by Matisse. I used custom patterns and fills.







05

**Title: Girls From India**

Typical village girls, simple and charming. I enjoyed painting this with Artists' Oils.



06

**Title: Rose**

The process here was the same as one of my other images – the painting is created on a blank layer over the original image, with the Pick Up Underlying Color checkbox ticked.





QF



**Title: Ray Charles**

I've attempted to capture the spirit of Charles' great personality. I used the colour palette intuitively.



*Handwritten signature: J. Dyer*



# Creative Challenge

We unveil the winner to challenge number nine!

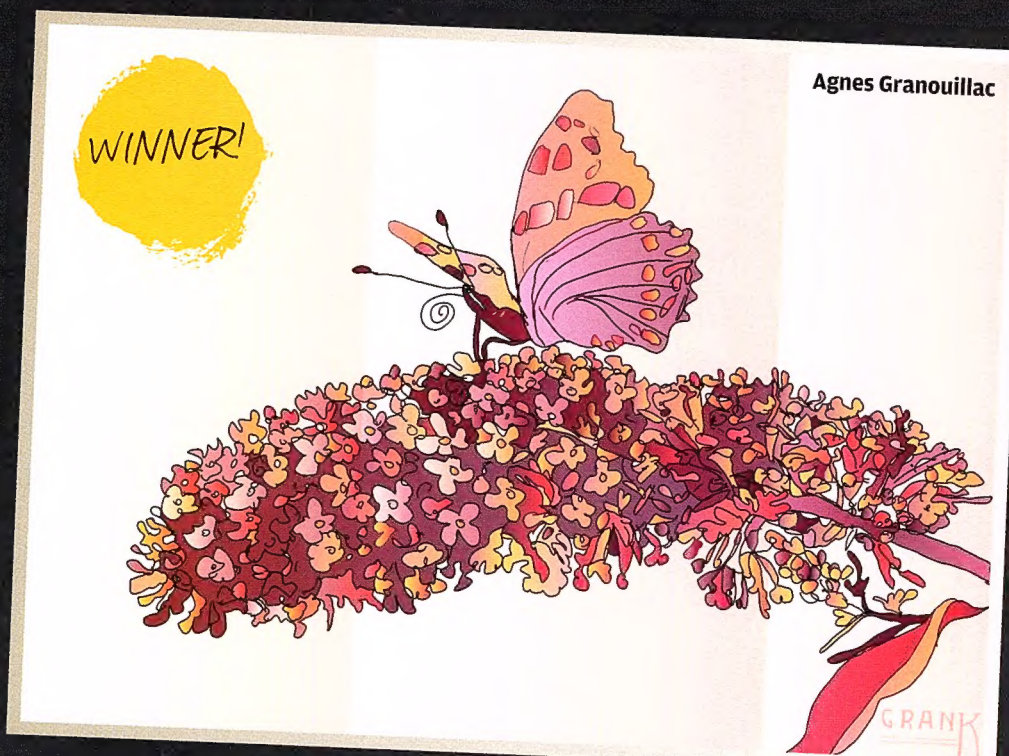
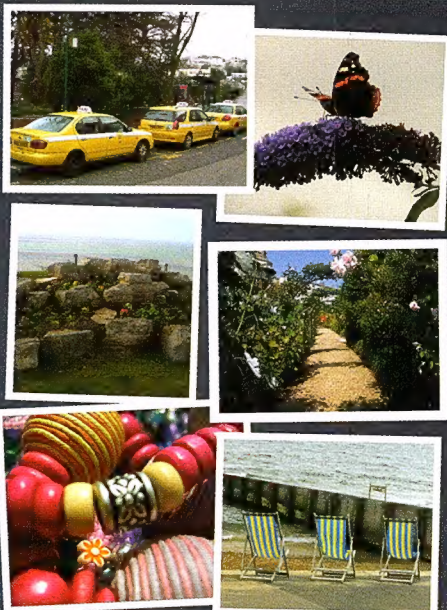
**C**hallenge number nine is a distant memory now, but we still need to crown a winner! And for this challenge, Agnes Granouillac snatched the title. We were really impressed with how she transformed the butterfly photo into a deceptively simple

illustration, thanks to the Bucket Fill tool. So congratulations Alice!

But much judos has to be given to Michael Coyne's entry. The texture and general paint effects he used are excellent – the more you look at it, the more shapes and extras you see. The

standard overall was fabulous, and the different styles a real inspiration. The more traditional efforts, such as Anita Stanhope's or Ron Pease's, sit very well with the expressive attempts from Anna Juchnowicz, Jean Grubaugh and Caryl Ritter. We can't wait to see your entry!

## Original images

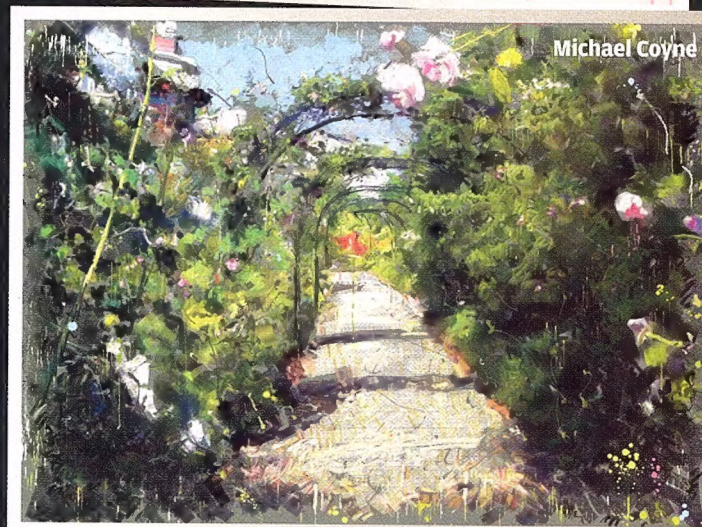


## How to enter the challenge...

Visit [www.paintermagazine.co.uk/competitions.php](http://www.paintermagazine.co.uk/competitions.php), download the images and send us an email. You can also download the images from the CD and email your entries to [opm@imagine-publishing.co.uk](mailto:opm@imagine-publishing.co.uk). If they are over 2MB, you can send them on a CD to:

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